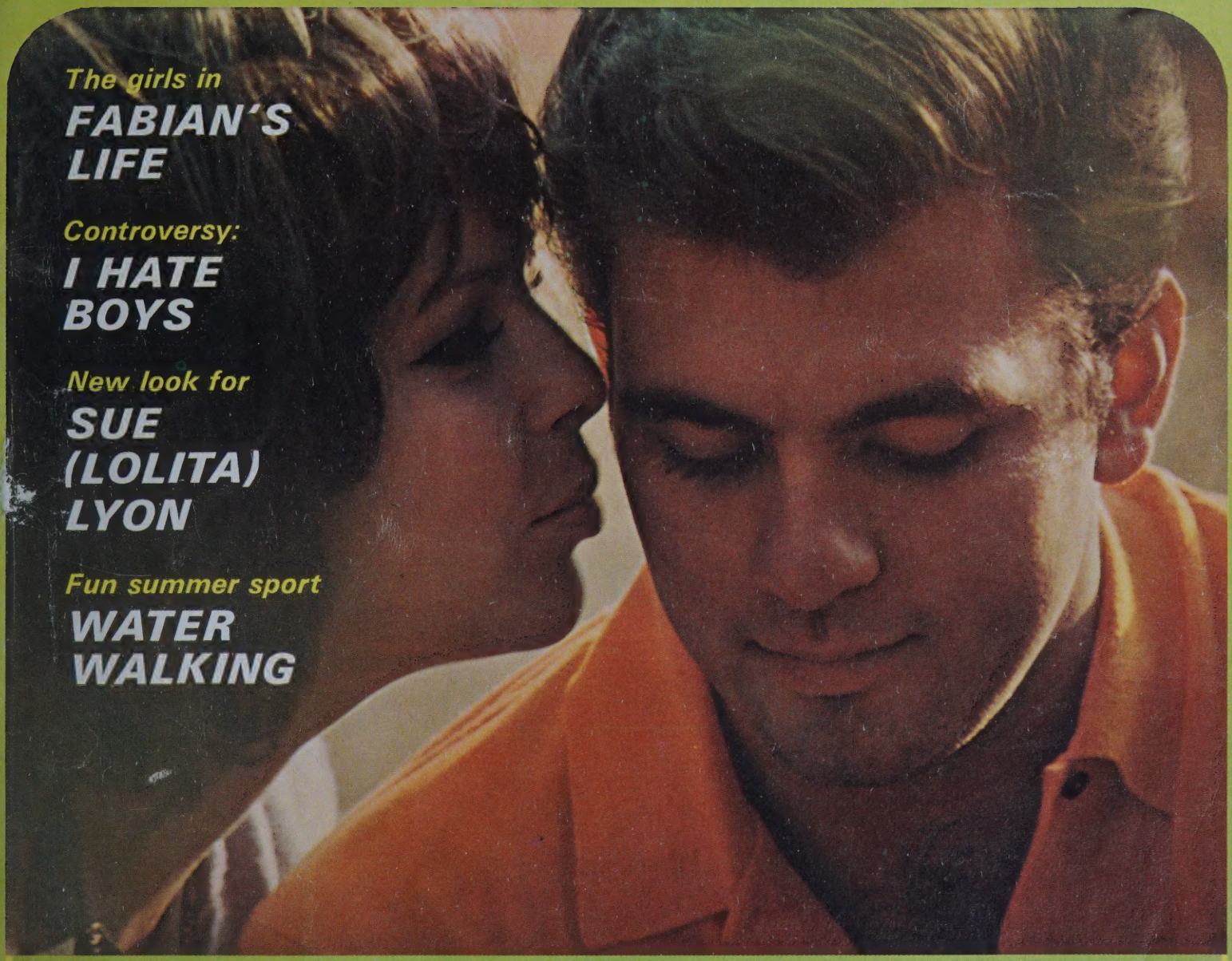
TEEN HIT PARADER

JULY / 35 CENTS / GDC



The girls in
FABIAN'S LIFE

Controversy:
I HATE BOYS

New look for
SUE (LOLITA) LYON

Fun summer sport
WATER WALKING

Plus words to
LATEST SONG HITS including:

ON BROADWAY • CHARMS • DON'T SAY NOTHIN' BAD
MECCA • LINDA • DON'T BE AFRAID LITTLE DARLIN'
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Your name and address, beautifully printed in blue ink on finest quality gummed paper. In handy pad form. Perfect time savers. Size 1⅜" x ½". Packed in handsome re-usable plastic case. Use on letters, envelopes, postcards, records, checks. Three lines only.
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Identify clothing, yours or your children's. Iron-On labels stick firmly through washing and cleaning. Identifies child as well as article of clothing. Use for shirts, blouses, sheets, gloves, etc. Packed in re-usable plastic case. Handy 2 x ⅜ inch size. Name only.
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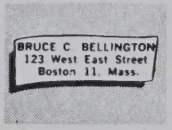
3-Line Iron-On Labels $1.25



Same as above, but contains three lines for NAME plus ADDRESS. Size 2 x ½ inches. 50 labels packed in re-usable plastic case. Three lines only.
Specify 3-LINE IRON-ONS $1.25

Kitchen Labels $1.00

Identify your home-made goodies. 50 colorful labels with your own name imprinted under "from kitchen of". Space is included so that you may proudly list your home preserves or your home-cooked or home-baked food. Size 2½ x 3½ inches. Ideal for gifts, too. Name only.
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With your name and address. Large type gives an easy-to-read, clear impression . . . looks like printing. Small and compact. Handy single unit case contains continuous self-inking device. Use to identify your personal belongings. Needed in every home and office. Three lines only.
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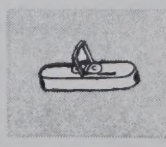

Exactly as above, but contained in a precision crafted METAL CASE of top quality. Handle top remains outstretched when in use, folds out of the way for placement in pocket. Three lines only.
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Identify your tools, golf clubs, bicycles, etc. They're easy to use — attach like transfer pictures. Assortment of 50 in gold, silver and white. Size 2 x ¾ inches. In plastic case. Name and address only.
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Here's an unusual value! 50 sheets and 25 envelopes with your name and address. Printing in blue ink on bright white paper. Order for yourself . . . and for gifts. Name and address only.
Specify ECONOMY STATIONERY . . $1.25

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Your own name or initials beautifully printed in bright gold on 50 high-gloss bright-white match books. An ideal gift. Indicate name or initials.
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Name Plate $1.00

Your own name engraved with white letters on black background. Handsome in appearance — durable and lasting. Large enough for your front door, 5 x 2 inches. Complete with screws for mounting. Maximum, 16 letters and spaces.
Specify NAME PLATE $1.00

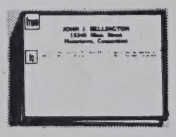
Panelled Informals $1.50

Perfect for that short note or "Thank You." 36 sparkling white informals on finest quality vellum paper, with envelopes to match. Folded size 3 x 4 inches. Your full name printed on front panel. Name only, on one line.
Specify INFORMALS $1.50

200 Utility Envelopes $2.50

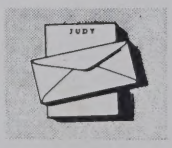
Your name and address printed in bright blue on sparkling white envelopes in standard 6½ x 3⅝ inch size. Name and address only. For mailing checks, orders, etc. At this price they cost very little more than blank envelopes.
Specify UTILITY ENVELOPES . . $2.50

50 Parcel Post Labels $1.00



For use in mailing packages. Contains correct wording for parcel mailing. Your name and address printed in 3 lines. Convenient size, 3½ x 2½ inches. Prevents losses of articles in the mail. Name and address only.
Specify PARCEL POST LABELS . . $1.00

Children's Stationery $1.25



Stationery made especially for him or her . . . with first name printed in big red letters. 50 sheets with name, 25 envelopes unimprinted. Also included, FUN-FOLDER containing 20 puzzles, and pencil games. Child's first name only.
Specify CHILDREN'S STATIONERY $1.25

Phonograph Record Labels $1.00

Your own name imprinted on 50 bright, colorful record seals. They cover only top half of record label, without covering title or artist's name. No more lost records. Can be fitted to all sizes and speeds. Space provided for album and record numbers. Name only.
Specify RECORD LABELS $1.00

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in a rich cream color tint, with your own name and address imprinted in deep blue ink. More personal and distinctive than ordinary postal cards. Use for brief messages. Name and address only.
Specify POST CARDS $1.25

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Gift & Greeting Seals $1.00

Your name imprinted on an assortment of 100 colorful gummed labels to decorate and identify gift packages. Transform ordinary white wrapping paper to gift-wrap. Contains sayings such as "Best Wishes," "Congratulations," "Happy Birthday" (from). Size 2 x 1½ inches. In plastic case. Full name or two first names only.
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number name of item

Ship Completed Order To The Following: $.....enclosed

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Use Blank Paper for Additional Orders

CUT HERE AND MAIL TODAY

JULY 1963

TEEN HIT PARADER

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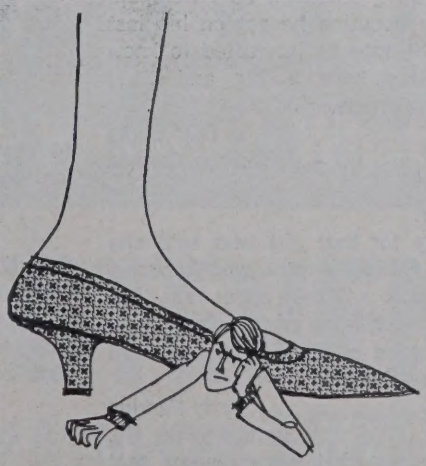

COVER PHOTOGRAPH of Fabian, popular film and recording star, and Ann Helm, movie starlet, was taken by Joan Nagy.

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They didn't know I was listening!

I had to eavesdrop to find out what my own classmates thought of me! "Afraid of her shadow" was the kindest thing they said. I felt awful! Did they really think I was that babyish?

* * * *

Youth can be cruel—especially to girls who seem to be unable to make up their minds. There comes a time when you must face up and make your own decisions, relying on the wisdom that has been given you since childhood.

One decision many high school girls are making for themselves is the Tampax decision. In high school, a girl first starts to lead the active life and the social life that makes Tampax so important. Tampax is out of sight, out of mind. Tampax prevents odor from forming. Tampax is so comfortable that you aren't even aware you're wearing it. Tampax never binds, chafes or irritates.

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DEAR EDITOR

letters from our readers

Dear Editor:
I like your magazine very much, but I wish you would put the names of the singers by the songs in the lyric section. I like to know who sings them.

Pamela Rife
Houston, Texas

We have found most readers know the singers without being told. Editor

Dear Editor:
I thought your article "Fads From Abroad" was corny. Anyone who would wear earrings that light up and those other stupid things would be laughed at in my school.

Ingrid Kimberly
Luverne, Minn.

Dear Editor:
I really enjoyed the picture story on Bobby Rydell. He's my favorite, and after seeing him make all those funny faces, I can't wait to see him in "Bye Bye Birdie." Has the movie been completed yet?

Sally Flynn
Philadelphia, Pa.

Yes. It should be playing in your local theatre in July or August. Editor

Dear Editor:
I enjoyed the article on Paul Anka. Many of Paul's Canadian fans were upset by the reception he got on his last trip here. He may be interested to know that he does have a big and loyal following in Canada.

Cliff Burke
Toronto, Canada

Dear Editor:
I feel sorry for that girl who said she didn't like Fabian. Anyone who is senseless enough to say that about our Fabe should be "shot, hung and drowned," and that's not good enough for her. Fabian is the greatest!

Betty Perkins
Summersville, Mo.

Our mail shows that many readers feel the same way. Our answer to the many requests for a Fabian story begins on page 20. Editor

Dear Editor:
I understand that Richard Beymer is going to record soon. When he does, please have an article on him.

Elizabeth Bundy
Monroe, N. C.

Dear Editor:
I think the new TEEN HIT PARADER is a wonderful idea but I would like to suggest that there be a crossword puzzle in every issue.

Nancy Pirrotta
Grand Haven, Mich.

Good idea. Any reader preferences as to type of puzzle?

Editor

Dear Editor:
I don't think the article "How Mature Are You?" was much of a test. I'm only fourteen and not really very mature, but I scored in the highest category!

Tina Hollinger
Palm Springs, Calif.

You probably checked the answers you thought were right, instead of those which indicated your honest reaction to the situation.

Editor

Dear Editor:
I think the author of "I Hate Girls" is sick, sick, sick. Sure, we girls have some bad habits, but so do boys. In fact, I think theirs are worse.

Jane Neitzel
Washington, D. C.

At least one other girl has the same opinion. See page 18.

Editor

Dear Editor:
The article "I Hate Girls" was kind of funny, but I don't think it was fair to us girls. I bet some girl gives the writer a hard time. He sounds bitter.

Maureen Rockland
Hutchinson, Kansas

Letters for this column should be addressed to Editor, TEEN HIT PARADER, 529 Fifth Avenue, New York 17, N. Y.

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FREDRIC MARCH DID
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6 TOP HITS OF THE WEEK

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FILM FARE

recommended new movies

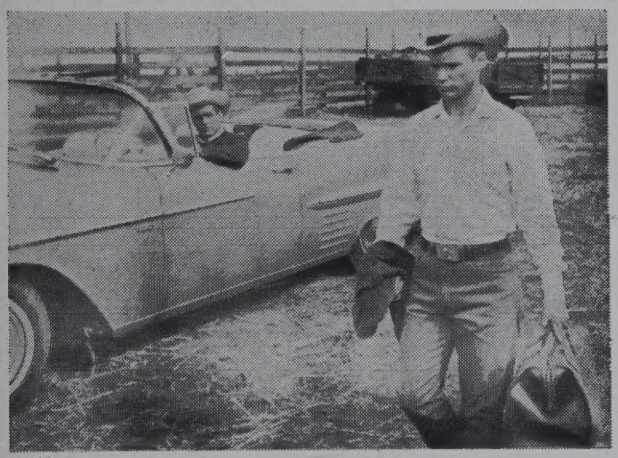
HUD is a story of present day Texas — not the Texas of oil and wealth and big D, but the Texas of the small town and hard-working independent cattle rancher. Here the orphaned Lon Bannon (Brandon de Wilde) is growing up on the ranch of his grandfather (Melvyn Douglas) with Alma (Patricia Neal) the housekeeper, and his Uncle Hud (Paul Newman). Hud is a charmer and general hell-raiser whose irresponsible conduct is held in contempt by the elder Bannon. Hud's devil-may-care attitude holds an attraction for Lon, however, particularly when Hud starts treating him less as a kid and more like a pal. But the situation eventually reaches the point where Lon, wavering in the strife between his grandfather and his uncle, must make up his own mind about the kind of life he wants to lead. Told against the suspenseful background of an epidemic of disease among the cattle, this well-acted Paramount film is a powerful drama of character and a striking reflection of modern life.

LAFAYETTE is the story of the French teen ager who became a hero of the American Revolution. Only eighteen when the American colonies declared their independence in 1776, he himself wrote his "heart was enrolled" in the fight for liberty. At the time, France was doing her best to maintain cordial relations with England, so the wealthy young marquis's position was highly embarrassing to Louis XVI. Lafayette actually had to flee the country to enter that dedicated fight which eventually cost him a large part of his fortune, plus a long separation from the wife he married when she was only fourteen and he sixteen. Moving from the splendor of the French court to some stirring battles of the Revolution, this French-made film has an international cast with Michel Le Royer starring as Lafayette. The producers have taken a few liberties with historical fact as knowledgeable readers will discover. English is dubbed in this film from Maco in Technicolor and Technirama.

COME FLY WITH ME is a light comedy about the romances of three pretty stewardesses who hostess the Polar Airlines jet flight from New York to Paris and Vienna. Donna Stuart (Dolores Hart) puts money at the top of her eligibility list. First-class passenger Baron Franz Von Elzingen (Karl Boehm) seems to fit the bill, but his coat-of-arms turns out to be slightly tarnished. Hilda Bergstrom (Lois Nettleton) finds a nice guy in tourist-class passenger Walter Lucas (Karl Malden). She has been married once, however, and is twice shy when she discovers he's a recent widower on his first trip abroad, and that he likes her because she reminds him of his wife. Carol Brewster (Pamela Tiffin) is a new girl on the job. Besides falling for an old joke pulled on her by the navigator, she falls for pilot Ray Wiley (Hugh O'Brian) and she's in for a bumpy ride. But it's happy landings for everybody in this Metro-Goldwyn-Mayer film in Panavision and color.

SPENCER'S MOUNTAIN, in the Grand Tetons of Wyoming, home of Clay Spencer (Henry Fonda), his wife (Maureen O'Hara) and their nine children, has been in the family since Clay's father homesteaded the land with his young bride. All the Spencers have lived and worked in the valley quarry — each trying to make life a little better for his children. Now Clayboy Spencer (James MacArthur), Clay's oldest, is about to be the first Spencer ever to graduate from high school. But Clayboy's love of learning leads him to dream of a college education as well, and the way everyone pitches in to help him provides the film's main story. Another of Clayboy's problems is Claris Coleman, daughter of the quarry owner. She has just returned from a sophisticated girls' school and embarrasses Clayboy with her shameless chasing. As Claris, blonde newcomer Mimsy Farmer manages to stay cute despite the obnoxious role. Filmed in Panavision and Technicolor, this Warner Brothers film is full of the humor and drama of life in a large and lively family.

LAFAYETTE



HUD

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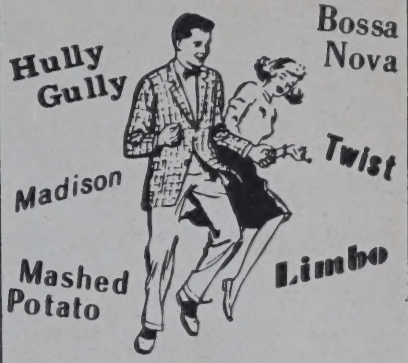
ON ONE RECORD

(45 RPM — Extended Play)



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3. SLOW TWISTIN'
4. HULLY GULLY BABY
5. THE MADISON
6. MASHED POTATO TIME

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Please rush me my TOP 6 DANCE HITS.

Name .....
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Address .....

City ..... Zone ..... State .....
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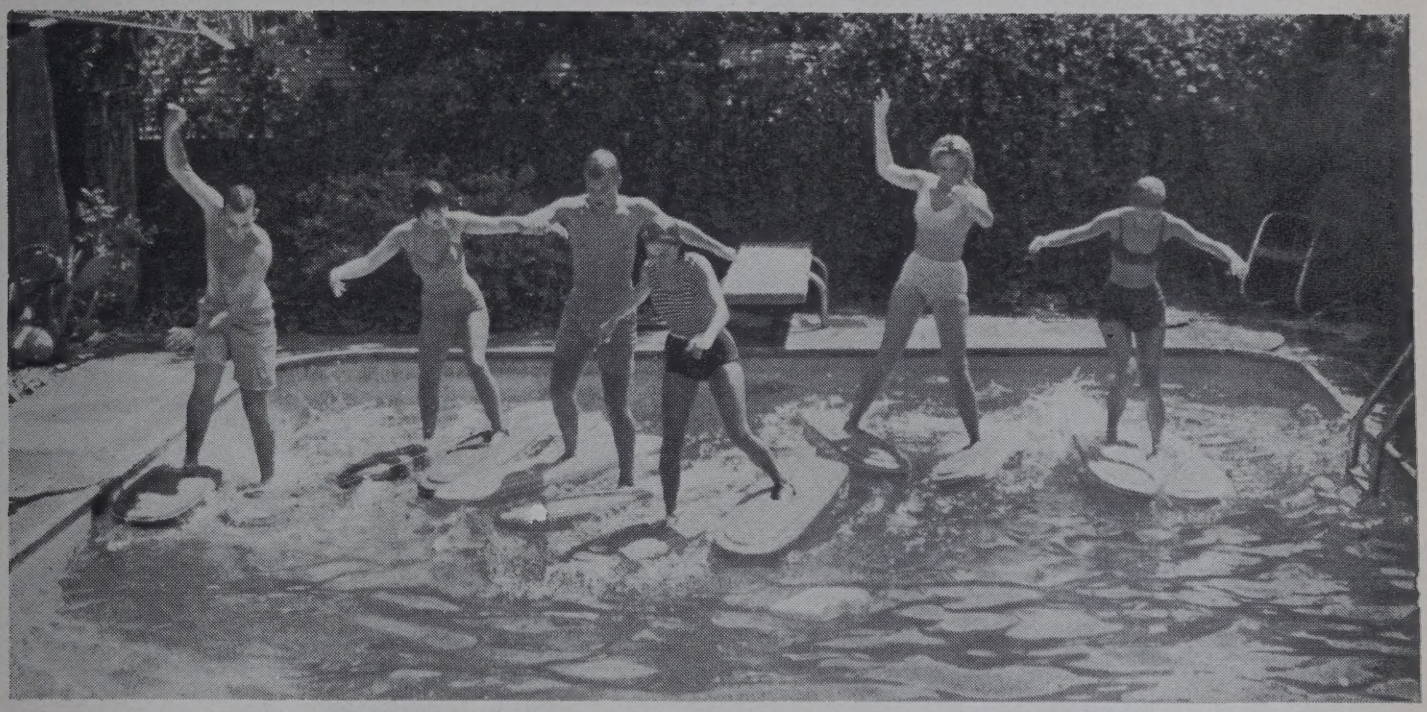
COME FLY WITH ME

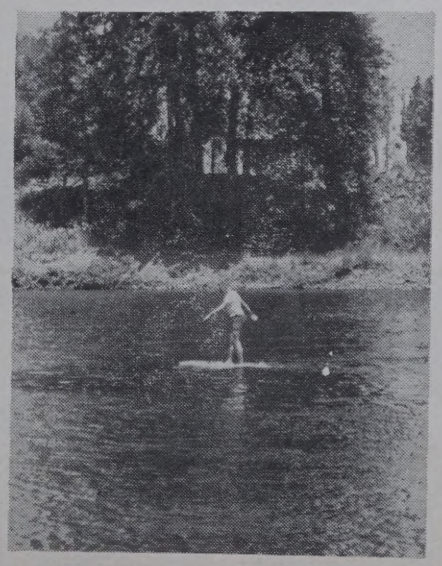
SPENCER'S MOUNTAIN

WATER WALKING

For cool summer fun, try walking across lakes and swimming pools like these Western teens photographed in a Los Angeles pool and at Armitage State Park in Oregon.

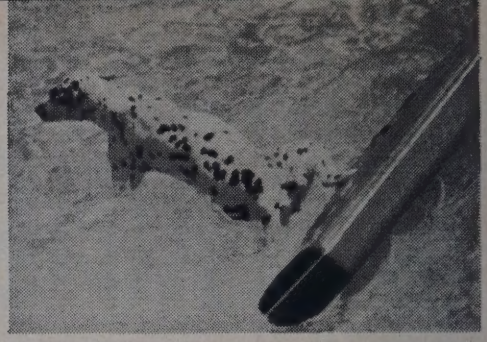


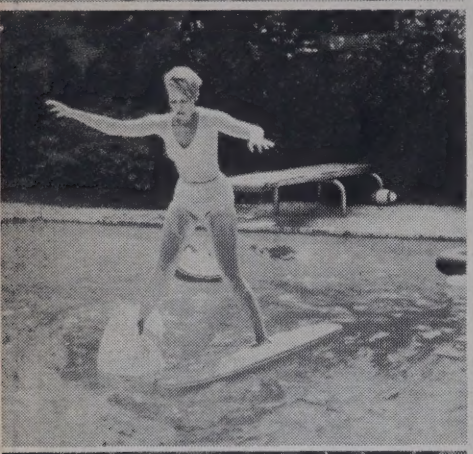
All you need for going water walking is a pair of water shoes and a good sense of balance, but a measure of coordination and a fondness for water also helps. The shoes shown here are made of a resilient plastic compound coated with Fiberglas mat and resin. Foot wells in the middle of the shoes lower your center of gravity to give you better balance. Rubber thongs similar to those used on water skis hold your feet in place, but release them readily if you should happen to capsize. You just slip your feet into the oversize shoes and start walking. Enthusiasts say it's really very easy, but the wet bathing suits and graceless spills shown in some of these pictures tend to belie that fact. Nonetheless, all participants in the sport usually agree that water walking is a lot of fun, whether you manage to stay on top of the water or end up spending most of your time in or even under it. For more examples of water walking, efficient and otherwise, turn the page.

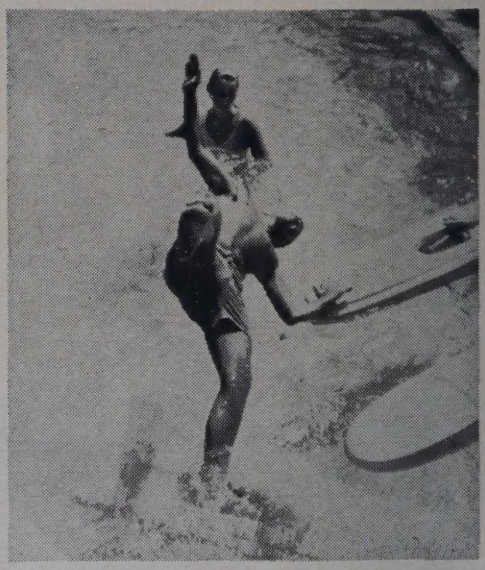


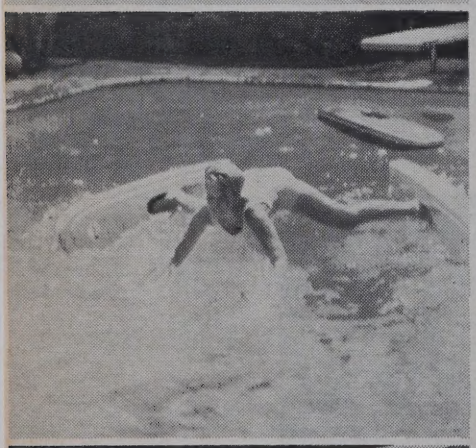
BOB GRANT

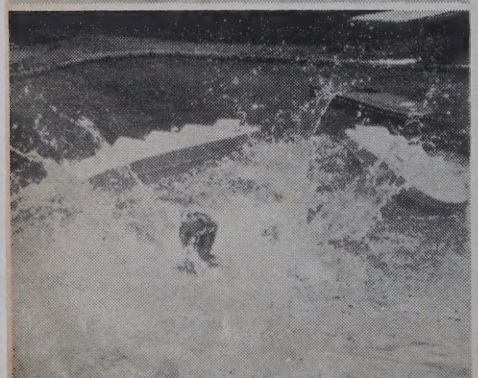
Although some water walkers were able to play ball or do hula hoop routines while balancing on the shoes, others had difficulty just getting into position. And once you start walking, there's always the problem of the split, for each shoe seems to have a mind of its own. But even a good dunking is fun on a hot day.











THE GG's

This was the most important and exciting meeting of the year. Peggy Moore wondered how Claire Marshall, the President, could preside so calmly. But of course Claire had been a G.G. for two years now, having been one of those fortunate ones admitted to the select group in her sophomore year.

Today they would choose the new girls to replace those who'd graduated last June. Seven lucky girls from Senior High would be deliriously happy tomorrow, for membership in the G.G.'s was much sought after.

The last few were drifting into the clubroom now. Peggy's gaze traveled slowly over her fellow club sisters, and she thought how lucky she was. The G.G.'s was THE club for girls: exclusive, top rank.

Last year there had been trouble; the faculty members outlawed three fraternities and two sororities. But the G.G.'s protested: They weren't a secret society; they were a service club that worked for the good of the school and the community. Peggy had contacted everyone she knew who might intercede for them. They'd been given one more year, then the faculty would reconsider.

"As if they could break up the G.G.'s!" Faith Hemming exclaimed indignantly. "Why, it would be a crime!"

"So unfair!" Claire said. "But if they decide we are a sorority, it's fftt — the end!"

"Don't even say such things," Rosemary wailed.

The G.G.'s — the meaning of the initials was a secret, though some spiteful girls said they stood for Goofy Girls — were assembled. All eleven were present; seven new girls would bring them up to the magic number of eighteen. Claire brought down her gavel smartly.

"There are twelve candidates," she said. "Only the seven with the most 'yes' votes will be accepted."

"A single blackball knocks a girl out," Faith reminded. Faith had little use for Robert's Rules of Order, but she could play all the popular songs like a professional.

"Yes, of course. We'll have the discussion, then the secret ballot. Amy Griswold's name is first."

One after another of the girls was, as Claire said afterward, practically dissected. At last the balloting began. Peggy bent her head over her list. Lola Manners, of course. Amy, too. She selected a third, fourth, and fifth. Her pencil hovered over the name Cecilia Merrill.

She pictured her: small, very dark hair, eyes soft as velvet, and always seated at the big grand piano in the auditorium. Cecilia had been taking lessons in piano for something like ten years. She played things like Chopin.

She pictured Cecilia raising her head and smiling at a boy standing by the piano. Peggy flinched. The boy was Dan Smith; last spring, Dan had taken Peggy out. / Continued on page 49

A SHORT STORY BY ELIZABETH EICHER

JOAN NICOLA WOOD

NEW HAIR STYLES FOR SUE LYON

Although she received an enviable amount of publicity for playing the title role in the film version of "Lolita," sixteen-year-old Sue Lyon is not satisfied with her public image. No actress wants to be known only as a stringy-haired young girl. To remedy this situation, Sue visited the Hollywood salon of Barney Safire in search of a new, more sophisticated hair style for her medium-length blonde tresses. The step-by-step results of that visit appear on these and the following two pages.

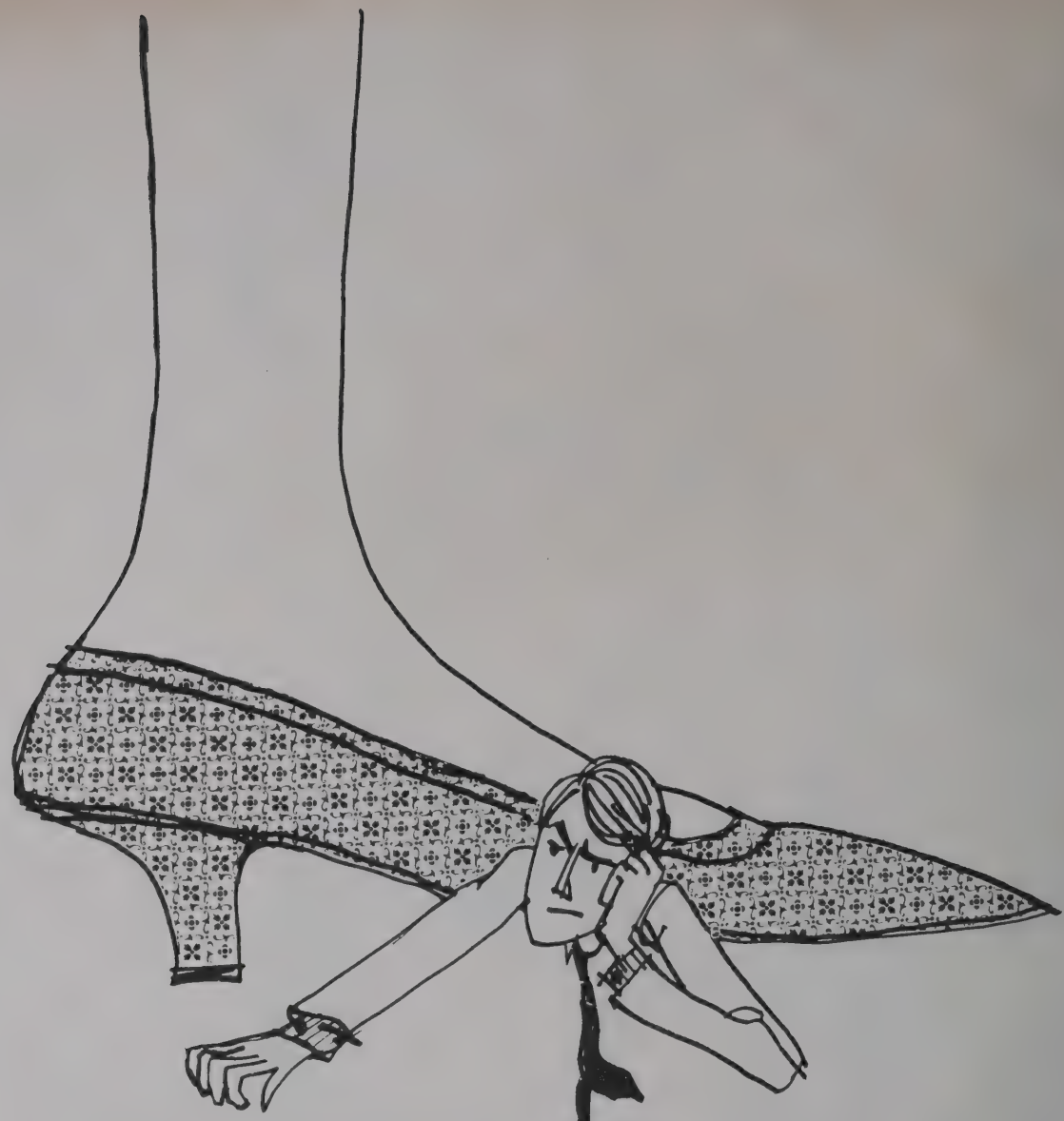
Sue Lyon, who landed the much-publicized role of Lolita after only one quick screen test, has a difficult time choosing a new hair style which will give her a distinctive new look.

A new hair style for Sue Lyon has the same beginning as a new hair style for anyone else — a shampoo, cut and set. After washing and trimming Sue's hair, Barney set it on oversize rollers all over her head. Two were rolled forward at the forehead; the rest were rolled back and turned under. Then, after a spell under the dryer, the curlers were removed and the experimenting began. The final decision was difficult as Sue looked pretty even when her hair was wet.

The various stages leading to a finished hair style are often less than beautiful as the photos above show. The rubber band, completely obscured in the style on the opposite page, gives Sue a savage look. And before it's combed, teased hair is laughable.

JOAN NAGY

Sue ended up with the four finished styles shown above and opposite. All feature high tops (Sue is only 5' 3" tall) and fringed bangs except for the casual daytime style (center) which swoops around to expose her ears.



I HATE BOYS!

BY SARAH CROWELL

When you hear the statement "Boys are wonderful!" you can be sure that one of two things is true: one, the speaker is a girl suffering from temporary insanity, or two (more likely), the speaker is a boy.

I don't mean to imply that boys are hopeless. They have all sorts of good qualities. I can't think of any at the moment, but I'm sure the males reading this article would be only too eager to refresh my memory. Boys are natural propagandists for themselves — and they get in a lot of practice. In the interest of objectivity, however, I'd like to mention a few instances in which these self-styled marvelous creatures resemble nothing so much as the Missing Link.

For instance:

The telephone isn't what you'd call a mysterious gadget, but most boys never seem to get the hang of it. "Hello," you say. "Hi! Guess who?" You're reasonably sure it's not George Maharis, President Kennedy or Santa Claus. So you have two choices — if you refuse to guess at all your mysterious caller will put you down as a poor sport; and if you guess wrong he'll feel insulted for the next three weeks. There's nothing you can do but blunder through. Then, after his identity is finally established, what happens? Nothing. Apparently he's forgotten why he called. One thing is certain — he has absolutely no interest in carrying on a casual conversation; the only thing coming unbidden from his end of the line is static. But he finally gets it out, asking, "Are you doing anything this weekend?" Well, yes — eating, sleeping and breathing, for a start. He might have in mind that party you'd like to go to on Saturday night. It's equally possible that he wants to invite himself over for a three-handed canasta game, provided your little brother is available. Or he could be looking for a companion for that fishing trip that starts at three on Sunday morning.

I think that deep down in their subconscious minds boys

must hate telephones. Or maybe they're just struck dumb with terror at the prospect of approaching one. Whatever the cause, the result is that every girl is eventually forced to the conclusion that boys don't mean what they say, or else they can't remember it five minutes after they've said it. There is, for example, "I'll call you." You learn by the time you're fourteen to translate that statement as a simple variation on "Goodnight." When the phrase is, "I'll call you Tuesday," however, it seems at least possible that he means it. So when Tuesday comes you beg off going to the movie with your best friend; you may even turn down a baby-sitting job. And the phone rings, all right — your Aunt Hilda wants to talk to your mother; the insurance agent wonders if your father is at home; Mrs. Murphy invites your seven-year-old brother to a birthday party. Does he call? Need you ask?

Or, on Saturday night as you're coming home from your date, he says, "Let's do something next Saturday, okay?" Okay. Sunday the Wall of Silence descends. Monday. Tuesday. Thursday you turn down a date; after all, you've already got one — you guess. Surely on Friday he'll . . . But no. Saturday morning and afternoon go by; by then you're too pessimistic to bother setting your hair. Then, at 7:15, the phone rings. His message is brief: "Can you be ready by 8:00?" You're ready right that instant, but murder is illegal.

The phone obstacle is eventually surmounted. It's Friday night and you're going to a movie, then to the Youth Center to dance. You rushed home from school to put your hair up in rollers, spent an hour on a bath and manicure, peered into the mirror until you were nearly blind to get your makeup just right, selected a properly casual dress and pressed every hint of a wrinkle out of it Then when he arrives, you descend the stairs, hoping you'll make a good impression. And what do you see? His hair hasn't been cut in at least three months — it's almost as long as yours. He's wearing his favorite sweater (it's been his favorite for the last five years), the chinos you saw him in washing his car yesterday, and the sneakers he won first prize with in the "How dirty can they get before they fall apart?" contest. The next day your father will ask casually, "Who was that bum?" and you'll be glad to tell him. No girl expects her date to wear a tuxedo to a beach party, but there must be a happy medium there somewhere.

Among the many things I don't understand about boys is why they take dates to dances when they intend to sit around all evening. Who told them it was a spectator sport? There are several variations on this theme. One type is quite capable of dancing, but it's such a big deal, you can't get him off that chair without a coaxing performance worthy of an Oscar for best supporting actress. Then there's the guy who really means to dance — as soon as they play something he knows. At the first bar of every song he perks up his ears and shifts in his chair. By the third bar he's slumped down again, vastly relieved. If you press him, you will find out that his specialty is the minuet, or some other obscure step you don't know yourself.

Your problems aren't necessarily solved even if you are lucky enough to find a date who takes to the floor willingly. There is the guy who, when he was eleven, was forced to learn the box step. He knows it very well indeed, and he dances it to the waltz, the cha-cha-cha and the twist. What's more, he enjoys every minute of it. I've often studied these characters for signs of ear plugs or a blindfold, for I can't think of any other logical explanation for their behavior.

At the other extreme is the artiste. Perhaps, to his future partners' eternal misfortune, he once won third prize in the Podunk Amateur Night dance contest. Or maybe he just thought he should have. Anyhow, there are two things you can safely predict about this one — one, he is going to dance every number, and if he can intimidate, elbow or frighten everybody else off the floor, so much the better; and two, you have no chance of following him because most of the time even he doesn't know where he's going.

There's a popular misconception among members of that other sex that girls get dressed up and go to parties so they can stand around and talk to other girls. Nothing could be further from the truth. We at least know how to use a telephone, and it's a lot more comfortable to have a face-to-face chat when you're wearing slacks and sprawling around in somebody's living room. No, when girls stand around and talk to each other at a party, it's a simple act of self-defense. Otherwise they wouldn't be talking to anybody. At parties, all a boy's herd instincts come to the fore. He's barely in the door before he's heading for another male. They were together at basketball practice in the afternoon, of course, but that was all of three hours ago — they've missed each other. Before long, the poor girls stand looking at a solid masculine lump on one side of the room. From time to time twenty pairs of eyes focus on some defenseless creature, examine her, and drift away; the aftermath is a sort of mass chuckle. Just try to break them up — they're having a fine time and may well tell you to mind your own business. Eventually they get bored with each other — especially if the refreshments are temptingly visible, but safely out of their reach. In the meantime, the girls can wait or, well, they can just wait.

There are other peculiarities of the male herd instinct. There is the very friendly guy who couldn't be more talkative when you run into him on the street, in the Sandwich Shoppe or between classes at school. That is, as long as he's alone. Put him with three or four of his friends, however, and he's seized with a sudden paralysis of the vocal cords. The eye muscles suffer from the same affliction — or else there's something of tremendous interest fifty feet straight ahead.

Try going to a movie. Boys, for some mysterious reason, think the entertainment should come from the audience, not the screen. If they were ever fortunate enough to be within shouting distance of Troy Donahue in person, they'd be struck speechless. But when Troy is safely on screen and completely unable to answer back — watch out! He need make only a very simple statement such as, "I'll be seeing you," and they'll reply, "Not if I see you first." Any dialogue the unfortunate actor has to utter is fair game for these movie theater comedians. And they don't make whispering asides, either. It's no fun unless all the members of the herd (not to mention the rest of the audience, who may have some interest in the picture) can hear them. They measure the success of the movie by how loudly their brilliant witticisms were laughed at by other members of the herd. (Any feminine giggles mixed in must be counted as strictly nervous reactions.)

Boys love to have an audience, all right. If there's no one else around, they'll even settle for a girl. But you can't help wondering who he's talking to when he explains the engine of his car down to the last greasy piston. It couldn't be to you. After all, would you have any reason to suppose he'd enjoy your description of the recipe for a cheese souffle?

Then there's the boy who takes you to a restaurant, sneaks one look at the right-hand column on the menu, turns a sick yellow-white, and compulsively clutches at his wallet. But, if you take pity on him and settle for black coffee on the pretext of dieting, he's sure to order the works and not offer you a bite — it might ruin your figure.

Then there's the boy who . . .

But I guess nobody's perfect. I mean, I don't really want to start a movement to abolish boys, or anything like that. Still, sometimes . . .

A young star as handsome as Fabian is seldom without a girl on his arm. Since his discovery four years ago, the popular singer-actor has achieved fame for three things: a string of hit records, including "Tiger," "I'm a Man" and "Lilly Lou;" featured roles in major Hollywood films such as "North To Alaska," "The Longest Day" and "Five Weeks In a Balloon;" and a bevy of pretty dating partners. Many of the latter are shown with him on these pages.

Now twenty-one years old, Fabian is seriously pursuing two goals—one professional, the other personal. Naturally he is anxious to further both his singing and acting careers, and he's beginning to look for a wife as well.

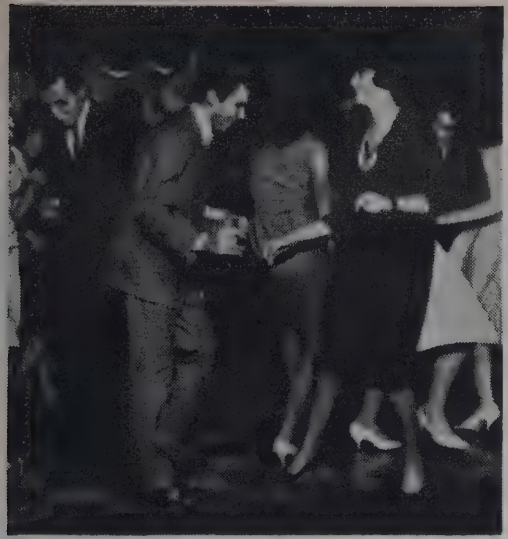
Fabian has definite opinions about the qualities a good companion should possess. He judges each new girl friend by these standards, and is determined that the young lady he finally kisses at the altar will measure up to them all. Until he finds such a girl, Fabe will continue to date anyone interesting who chances his way.

Like most men, Fabian appreciates beauty, but he feels personality is just as important. "To me," he explains, "the most important thing for a girl to have is the ability to communicate. She should also be understanding and flexible, because no one is perfect or unchanging." The husky, dark-haired idol of teen agers also has firm opinions on the qualities he doesn't like. "I don't dig a girl who is babyish or one who chatters a lot. Such behavior indicates insecurity. The worst kind of girl of all is the one who is only conscious of superficial things, like where she goes and who she's seen with."

In comparing the girls in this country with those abroad, Fabian admits he is very fond of European girls. "I met many during the filming of 'The Longest Day' in France, and found them to be very sophisticated. They have a wonderful tradition of service to men. But," he adds thoughtfully, "I still think American girls have an indefinable quality that makes them stand out in the world of beauties. An American girl who shows she is aware of the real values of life is the most fun to be with."

Obviously, Fabian is a guy who looks for more than a pretty face and a trim figure. For him, beauty is indeed only skin deep. Any girl, therefore, has a good chance of becoming a Fabian girl. For, as he admits with a grin, the first thing that attracts him to a girl is, "The fact that she is a girl!"

THE



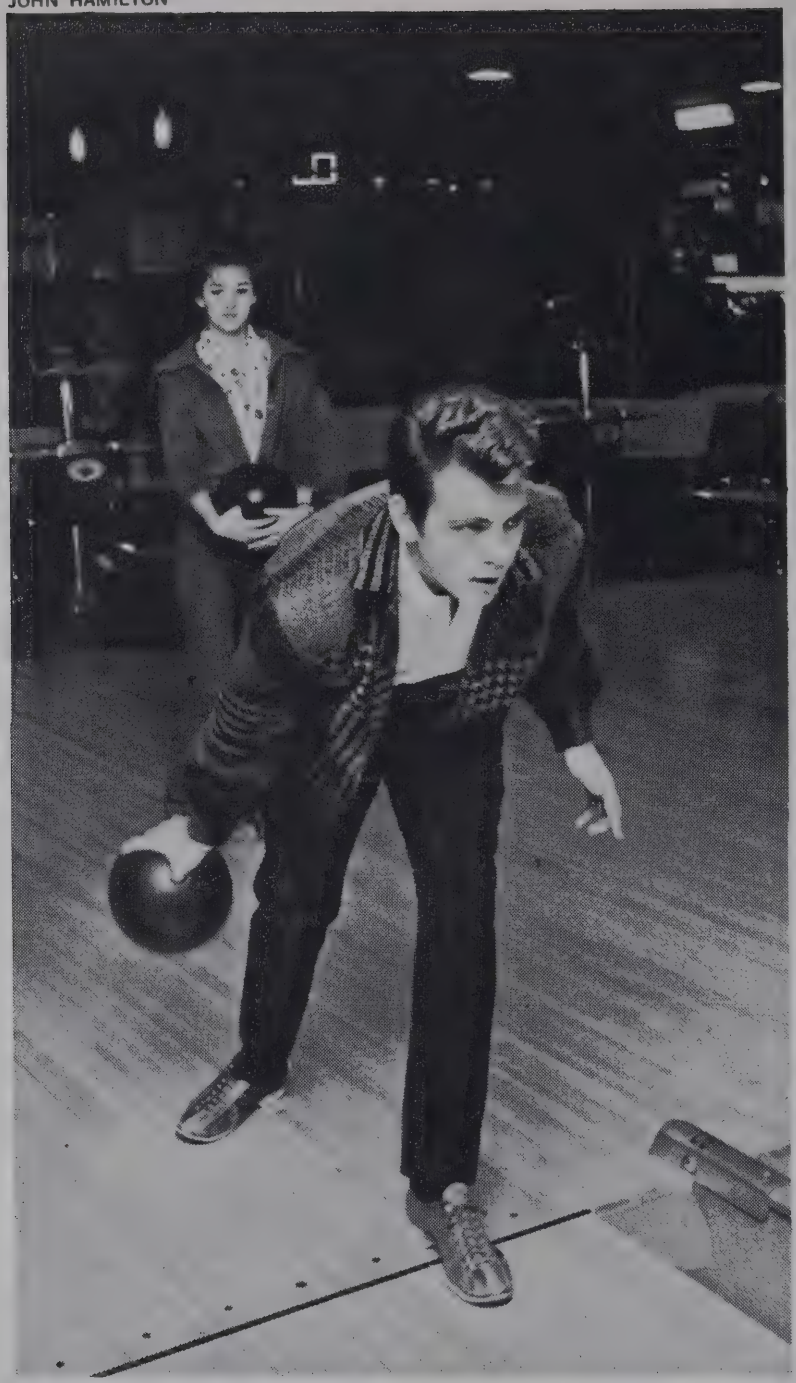
A current Fabian favorite is the Danish recording star Gitte gazing out from the opposite page. Other Fabian girls are Kathy Crawford on the set of "The Virginian," Cheryl Holdridge on Malibu Beach and a twist partner Fabe identified only as Barbara.

WIN MULDROW

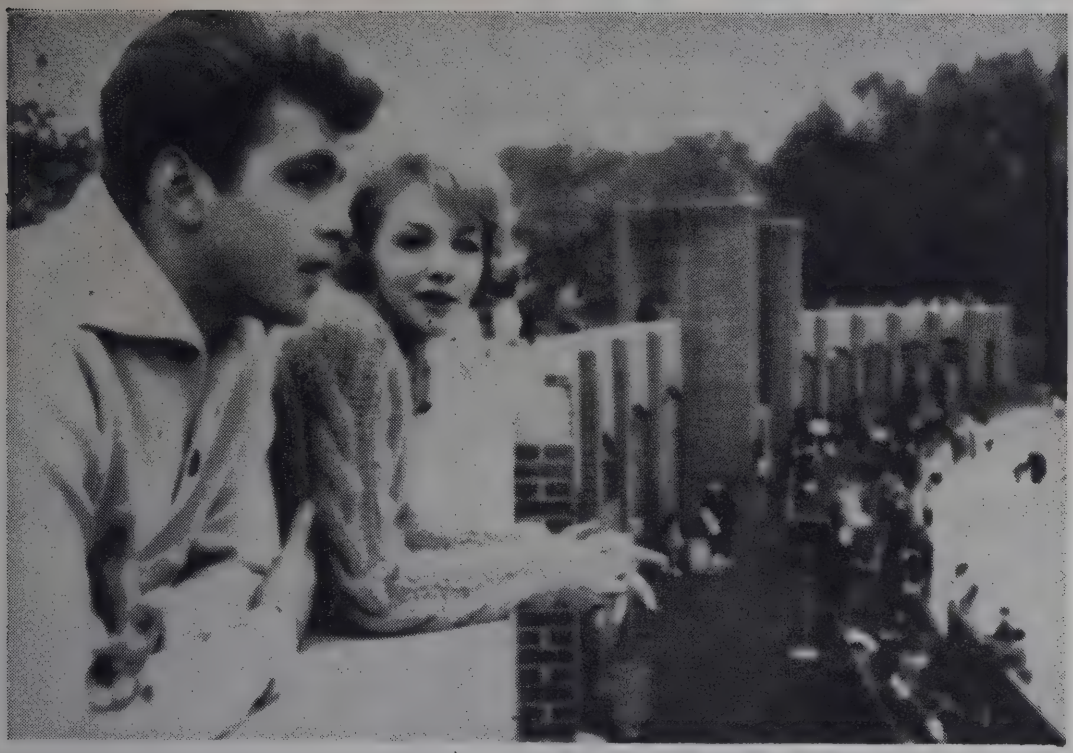
GIRLS OF

JOAN NAGY

JOHN HAMILTON



FABIAN



A Fabian girl should be an active sports enthusiast. Here, athletic Fabian bowls with Kathy Lennon, sightsees with Ann Helm, watches Central Park ice skaters with Joan Paulson and golfs with Janie Grant.

JACK STAGER

A Package Of Love

A SHORT STORY
BY FRANCES CARFI MATRANGA

Jimmy's thoughts of Lois were unpleasantly interrupted by the entrance of Cissy Gaines. She came into the small grocery store swinging her hips, reeking of perfume, and acting, as usual, as if she owned the whole town and everybody in it. □ While Jimmy assembled her small order of groceries, she took out a mirror and added lipstick to an already over-lipsticked mouth, then fluffed out her hair. When Jimmy came back to the counter where she was standing, she was ostentatiously examining her left wrist. He couldn't help but notice that it bore a beautiful and obviously expensive gold watch. □ Cissy saw him looking at it and waved her wrist airily. "Like my new watch?" she asked. "Charlie gave it to me." And she glanced at Jimmy from beneath raised eyebrows as if to say: You'll never be able to give a girl anything like this. □ "It's so nice to have a boy friend with money," she added with a laugh — a tittering sound that set Jimmy's teeth on edge. He made no attempt to hide the disapproval in his eyes. □ "Well, what's the bill, Jimmy boy?" she asked, brushing off an imaginary speck of dust from her watch crystal. She paid and sauntered out, leaving behind a heavy scent of perfume. □ Almost without knowing it, Jimmy wrinkled his nose. Just before Cissy came in, he had been thinking of what to give Lois for her seventeenth birthday. He wanted to get her something special — something she deserved. In the year and a half they'd been going together, he had never been able to give her anything really nice. He didn't even have enough money to take her to a movie very often; many evenings they just walked and talked because he didn't have a dime in his pocket. □ Lois never complained. She understood and didn't seem to mind. But Jimmy minded because he loved her. If only this time he could buy her something really special . . . □ But all he had been able to save for her birthday was $10, and that had taken him a month. He couldn't ask his mother for money; his earnings from the store, where he worked after school and on Saturdays, and her small income were just enough to keep them going, especially with her recent medical expenses. □ Lois would love a watch, he thought. In fact, just the other evening while they were out walking they had passed Zuckerman's Jewelry Store, and Lois had stopped and looked for a long moment at the watches in the window. □ "You ought to have one, honey," Jimmy had said impulsively. □ "Oh, no. I don't really need a watch," she had replied. But there had been a wistful look in her eyes, and Jimmy knew. □ Now he made up his mind. A watch it would be. If a girl like Cissy — that little no-good snip — could have one, so could Lois. But how . . .? □ On his way home from work he stopped at Zuckerman's. "I'd like to see some ladies' watches," he said. "Something for a birthday present. How about that one?" And he pointed to a gleaming, oval-faced watch that caught his eye. □ "That one is $90," Mr. Zuckerman said. "All the ones in this case are in that price range." Seeing Jimmy's crestfallen look, he added, "Now here we have some less expensive ones. They're not so fancy, maybe, but very nice. Here's a pretty one for only $20." □ Jimmy swallowed and looked at it closely. It was nothing at all like the one Cissy was wearing. But it would have to do. The others were far beyond his reach. □ "Thanks, I'll have to think it over," he said and left the store. Perhaps he could buy it on time, putting the $10 down on it. But paying it off would take at least another month, and meanwhile he would have to do without pocket money and skimp even more on his dates with Lois. He couldn't take her walking every time. □ Maybe he could take an extra job, after store hours. Of course! Just last week a neighbor, Mr. Brown, had asked him if he knew anyone who would clean out his / Continued on page 60

ANN-MARIE BARDEN

TEEN STAR

MIKE CLIFFORD

Mike Clifford works hard at his singing career, but it is not all drudgery. As shown here, he croons one of his recent hits, selects sheet music with actress-friend Linda Scott and rehearses a bouncy song-and-dance routine for the Ed Sullivan Show with singer Anita Bryant.

CBS PHOTO

"I've had to grow up fast," says new singing star Mike Clifford. "But," he adds confidently, "I feel the hard work and sacrifices of today will pay off in the future."

Mike is one of the busiest and most successful young performers in show business. Just nineteen years old, he has established himself as a teen favorite despite the fact that he does not sing rock 'n' roll tunes. His good looks and masculine, straightforward song delivery seem to assure him of becoming a top star before he is old enough to vote.

Mike's brief career has been marked by good fortune from its beginning. He has several hit records to his credit, including "Close To Cathy" and "What To Do With Laurie." He also has Helen Noga, one of the most expert personal managers in the music business, guiding his career.

Mrs. Noga was largely responsible for creating a million dollar property out of Johnny Mathis. With this already to her credit, it was a small miracle she agreed to see sixteen-year-old Mike, much less represent him. "Because of her reputation, I went up to her with trembling knees," Mike admits. "But, I guess she was impressed by my eagerness, because she wasn't a bit gruff." Mike Clifford became a Helen Noga protégé the very same day he met her. As soon as the contracts were signed, his extensive musical training began.

"Helen invested a lot of time and money in my career right from the start," the trim, six-footer reports. "The idea was to teach me the music business from top to bottom. I did chores in the office in the mornings, practiced singing with piano and tape recorder in the afternoons and finished high school in the evenings. Some Saturdays," he adds in an amused aside, "I put Johnny Mathis stickers on parked cars. It was all quite a grind, but I learned the meaning of dedication and responsibility."

Mike's big break came just a few weeks after his high school graduation in June, 1961, when he was showcased on the Ed Sullivan Show coast-to-coast. The viewer response was so enthusiastic he was called back for another appearance several months later. Piles of fan mail, numerous requests for magazine and newspaper interviews and two offers for Hollywood screen tests followed. Mike had suddenly become a very "hot" property.

Not too surprisingly, the movie offers were flatly rejected. Helen Noga's plans — that Mike should slowly develop into a top headliner — did not include a long apprenticeship in Hollywood. He will go there eventually, but not until he has acquired the poise and stature of an established star.

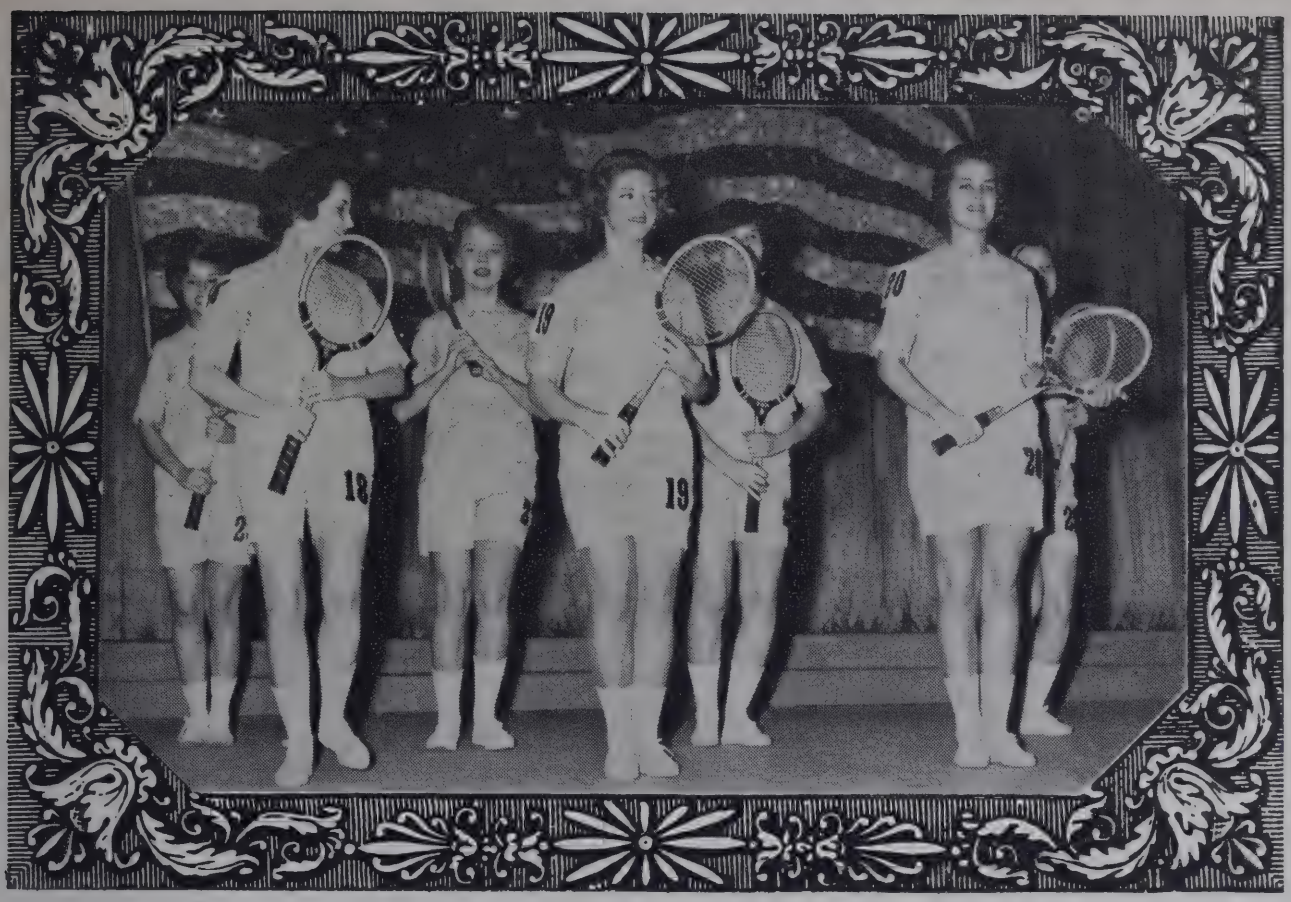
The decision not to "go Hollywood" was followed in 1962 by the first of Mike's several night club tours throughout the country. "Those tours took up eight months of the year," he recalls. "If it hadn't been for the people I met along the way who understood how lonely touring can be, I think I might have given up."

Mike's club appearances were sandwiched between a trip to Venezuela where he starred on three TV spectaculars, and a visit to Puerto Rico where he performed at the plush La Concha Hotel. He completed the year by headlining the bill at one of the biggest night clubs in the United States — Blinstrub's in Boston. His engagement there followed one by Bobby Darin and preceded another by Robert Goulet — high-class company for a nineteen-year-old boy with only one year of club experience.

Mike Clifford is now approaching stardom as a singer, but his journey is not being rushed. Frequent TV appearances, sell-out night club shows and a steady flow of hit records indicate he will achieve full-fledged stardom soon enough. As Mike says with a confident smile, "There are many routes to success in show business. You might say we're taking the long one; the one that will keep me on top once I get there."

1963 AMERICA'S JUNIOR MISS

Following her crowning as America's Junior Miss, Diane Sawyer answered questions on a variety of subjects. She is shown at that interview and during the youth fitness competition.



A mixture of cheers and tears marked the crowning of America's Junior Miss of 1963 — Diane Sawyer of Louisville, Kentucky. The cheers came from more than 2,000 spectators at the Mobile, Alabama, pageant. The tears belonged to Diane, her four runners-up and the 1962 Junior Miss, Jean Leslie Allen. The climax of the week-long pageant also elicited a mixture of sad tears and happy cheers from many of the other contestants in the sixth annual competition.

"It's a thrill, an honor and a big surprise," said the tall, blue-eyed blonde of her victory. "I didn't win any of the twelve preliminary trophies, so I never dreamed I'd win the finals!" A win for Diane had been predicted, however, by many spectators present in 1961 when her older sister Linda received first runner-up honors in the same competition.

Diane's talent presentation also made her a popular favorite with the Southern audience. She gave an original monologue and song interpretation of the Civil War entitled "Five Score Years Ago." She received a rousing ovation as she climaxed her act with a beautifully sung chorus of the "Battle Hymn of the Republic."

America's Junior Miss of 1963 won a $6,000 scholarship which she plans to use to follow her sister's footsteps to Wellesley College. The money is part of $150,000 in scholarships granted to local, state and national winners by local organizations and the Pageant's national sponsors — Coca-Cola, Eastman Kodak, and Bobbie Brooks.

Scholarships are a primary purpose of the unusual contest which rates intelligence above beauty or talent. Twenty-five per cent of each contestant's rating is based on mental alertness and scholastic achievement. Character and personality as expressed in a conference with the judges counts another twenty-five per cent. A three-minute talent presentation is valued at twenty per cent, poise and appearance at fifteen per cent and youth fitness at fifteen per cent.

The winner of the Junior Miss Pageant is called the "Ideal High School Senior Girl in the Nation," and seventeen-year-old Diane Sawyer certainly lives up to the label. The pretty, straight-A student is active in a wide variety of school and community organizations. She is Editor-in-Chief of her yearbook, Vice President of the National Honor Society, a cheerleader and a member of the Louisville A Capella Motet Singers, to mention only a few. She dates regularly, but does not believe in going steady.

Although Diane has studied both voice and dancing and plays both piano and organ, she does not plan a musical career. She expects to major in foreign languages in college, with the hope of a career in the diplomatic or foreign service. This interest was heightened during her 1962 summer abroad.

"In addition to touring, I spent four-and-a-half marvelous weeks living with a German family," she explains. "I was one of seven students sponsored by the University of Louisville's International Center. It was a very rewarding experience, and I hope I'll be able to go back."

Diane calls herself a "typical American teen ager who loves casual, comfortable clothes." When it comes to formal dances, however, her tastes run to elaborate, Southern Belle-type ball gowns. Her Southern taste also extends to home furnishings. "I hope to have a real Southern home some day," she adds.

The new Junior Miss has a fresh, natural sort of beauty. "Makeup," she says, "should be used with great discretion by teen agers," and she practices what she preaches. She is also quick to point out that her hair may not be naturally curly, "but it is naturally blonde!"

The fifty state Junior Misses competing in Mobile were the finalists in a nationwide contest which attracted over 33,000 entries. Each of fifty participants in the Mobile pageant had nothing but praise for the others. As Diane put it, "I've never met forty-nine more wonderful girls. It's hard to believe they could all be so wholesome and sincere. I'm proud to have known every one of them!"

How Friendly Are You?

Who are the most popular, the best-liked, the **nicest** people you know? They are probably the friendliest, because friendliness is a key ingredient for getting along with people successfully. It's the quality that makes people say, "Isn't she great?" or "Everyone likes him." ■ And just what is this quality? Friendliness is made up of a number of things: being pleasant and amiable, having respect and consideration for others, **liking** people — or at least treating them as if you do. Sometimes it's so easy, so natural to be friendly that it wouldn't occur to you to be otherwise. But there are times when you must make a deliberate effort and go out of your way to be friendly. ■ In fact, this effort — going out of your way, taking the initiative — is the key to real friendliness. The difference between a really friendly person and one who is only average in sociability is that the friendly person consistently makes the first move, issues the first invitation. Merely **responding** to a friendly gesture from another does not make you a friendly person. ■ Friendliness knows no age. Your best friends are undoubtedly your contemporaries, but you can — and should — be friendly with your teachers, your parents' friends and the other adults with whom you come in contact. The wider the circle, the better. ■ What would your friendliness quotient be in the following situations? Check the answers which reflect your honest reactions, not the ones you think are right.

1. A boy you met at a party last week is coming toward you on the street. You:

- ☐ a. Stop and flirt with him in the hope that he'll date you.
- ☐ b. Wait to see if he'll speak first.
- ☐ c. Look the other way so there's no danger he'll snub you.
- ☐ d. Smile and casually say hello.

2. No one has asked your girl friend to dance all evening. You:

- ☐ a. Go sit with her when you're not dancing.
- ☐ b. Wave every time you dance past her.
- ☐ c. Quietly ask your boy friend to round up a couple of boys to dance with her.
- ☐ d. Dance with her yourself.

3. An old friend of your father's shows up unexpectedly from out of town. Your parents won't be home for an hour. You:

- ☐ a. Sit and talk with him.
- ☐ b. Sit with him, but remain quiet unless he asks you a question.
- ☐ c. Suggest he tour the local museum of Indian relics and come back later.
- ☐ d. Give him a magazine to read while you do likewise.

4. You spend the summer in a town where you don't know a soul. You:

- ☐ a. Wait for the other kids to demonstrate their friendliness.
- ☐ b. Parade around in a bikini to catch their eye.
- ☐ c. Seek out teen organizations you can join.
- ☐ d. Stay at home and learn to hook rugs.

5. You're making up the guest list for your party, and your mother suggests the name of the beautiful new blonde in town. You:

- ☐ a. Decide she'll get to know people fast enough without your help.
- ☐ b. Invite her because she'll be a drawing card for some boys who otherwise might not come.
- ☐ c. Consult your girl friends to see if they'd rather you didn't invite her.
- ☐ d. Invite her because your party will be a good chance for her to meet people.

6. In his debut on the basketball team, the boy next door was an outstanding flop. When he slinks into the soda shop after the game, you:

- ☐ a. Suggest he stick to playing jacks.
- ☐ b. Giggle at the sarcastic comments on his performance.
- ☐ c. Ask him to join your group and make no reference to the game unless he brings it up.
- ☐ d. Ask him to join your group and propose a toast to the new hero.

7. The other girl on a double date is the shy, silent type. You:

- ☐ a. Continually address your remarks to her so she has to say something.
- ☐ b. Ignore her and enjoy the three-way conversation.
- ☐ c. Try to put her at ease, but don't insist that she suddenly become the talkative type.
- ☐ d. Try to entertain her date, since she obviously isn't.

8. A stranger stops you and asks how to get to the post office. The directions are complicated. You:

- ☐ a. Rattle them off.
- ☐ b. Explain them carefully and write them down, if necessary.
- ☐ c. Tell him to ask a policeman.
- ☐ d. Tell him you're not allowed to speak to strangers.

9. You're giving a party and someone brings an out-of-town friend no one else knows. You:

- ☐ a. Make introductions and let it go at that.
- ☐ b. Remark pointedly that it's rude to bring a stranger to a party without consulting the hostess.
- ☐ c. Leave the job of entertaining the stranger up to the person who brought him.
- ☐ d. Make a point of chatting with the newcomer and see that he gets to meet people.

10. Your brother's buddy plays the guitar enthusiastically but badly. When he "treats" you to a recital, you:

- ☐ a. Try to look as if you enjoy it.
- ☐ b. Plug your ears.
- ☐ c. Sing along and try to drown him out.
- ☐ d. Suggest he take up basket-weaving instead.

11. Your date asks you to go to a party where you won't know anyone. You:

- ☐ a. Insist on going somewhere else.
- ☐ b. Cry, "Goody, new blood!"
- ☐ c. Suggest bringing along a couple of friends so you'll have someone to talk to.
- ☐ d. Welcome the chance to meet new people.

12. A candidate for membership in your club is a friend of yours, but the other members aren't too impressed with her. When it's your turn to give an opinion, you:

- ☐ a. Keep quiet for fear of alienating the other members.
- ☐ b. Say you'd like her in the club and explain why.
- ☐ c. Agree with the group.
- ☐ d. Give an elaborate recital of all her good qualities.

13. At a party a boy is attempting a trick with a glass of water and spills it on your dress. You:

- ☐ a. Say, "It takes a real fink to do that."
- ☐ b. Suggest with a smile that he needs a little more practice on the trick.
- ☐ c. Tell him, "It'll dry soon. Don't worry about it."
- ☐ d. Try the trick yourself and spill water on him.

14. Your blind date turns out to be tongue-tied. You:

- ☐ a. Make him take you where you'll have friends to talk to.
- ☐ b. Keep quiet and see how long the silence will last.
- ☐ c. Carry on a monologue about the great guys you've dated.
- ☐ d. Fish around until you find a subject he'll talk about.

15. Your English teacher has discovered your interest in poetry and is always stopping you to discuss it. Your friends are beginning to make cracks about "teacher's pet." You:

- ☐ a. Avoid her when other people are around.
- ☐ b. Tell her frankly she's putting you in an embarrassing position.
- ☐ c. Say you've given up poetry in favor of boys.
- ☐ d. Value the discussions and ignore your friends' lack of understanding.

16. The topic of discussion at a pajama party is a boy you've been friendly with for years. One of the other girls has a crush on him. You:

- ☐ a. Offer to fix her up with him if she'll return the favor.
- ☐ b. Offer the opinion that he's a nice guy.
- ☐ c. Say, "He's a fink," so the other girl will stay away from him.
- ☐ d. Tell him later that the girl is crazy about him.

17. You're helping a friend get ready for a date, and she remarks that the necklace you're wearing would go well with her outfit. You:

- ☐ a. Agree that it would.
- ☐ b. Offer to lend it to her.
- ☐ c. Point out that the Hope diamond would go well with her outfit too.
- ☐ d. Tell her she can wear it if you can borrow her George Maharis record.

18. At a school banquet you're stuck next to a boy with the reputation of a bore. You:

- ☐ a. Keep up a constant stream of chatter so he won't have a chance to bore you.
- ☐ b. Ignore him and talk to everyone else around you.
- ☐ c. Forget about the reputation and try to be pleasant.
- ☐ d. Keep handing him celery to keep his mouth busy.

19. Your girl friend has just broken up with her steady and isn't very cheerful company. You:

- ☐ a. Steer clear of her until she cheers up.
- ☐ b. Suggest she take a trip to Australia to forget him.
- ☐ c. Agree with her that boys are just no good.
- ☐ d. Sympathize and try to cheer her up.

20. You see the new girl in your class sitting alone in the school cafeteria. You:

- ☐ a. Take your tray over and lunch with her.
- ☐ b. Smile and say hello as you pass her.
- ☐ c. Wait to see if she speaks to you.
- ☐ d. Go sit with your friends and analyze her.

21. The little old lady down the block often invites you in for a chat as you pass her house. You:

- ☐ a. Tell her to shut up and leave you alone.
- ☐ b. Stop to chat for a few minutes, but don't go in.
- ☐ c. Realize she's lonely and stop in now and then to cheer her up.
- ☐ d. Go a block out of your way so you don't have to pass her house.

22. Your girl friend wants you to go with her to the soda shop so she can sit and stare at the boy who works there. You:

- ☐ a. Point out that Troy Donahue is better-looking.
- ☐ b. Tell her she's wasting her time — why waste yours too?
- ☐ c. Say you have to go visit Aunt Minnie.
- ☐ d. Tell her you'll go if she wants you to, then offer your help in finding a better way to get his interest.

23. A "brotherly" friend of yours has trouble with a subject you excel in. You helped him once, but he's still having difficulty. You:

- ☐ a. Tell him he's stupid for not catching on.
- ☐ b. Offer to help him if he'll get you a date with his best friend.
- ☐ c. Offer to help him as much as you can.
- ☐ d. Help him again, but only if he asks.

24. One of your girl friends is moving to a far-away town and seems unhappy at the thought of leaving. You:

- ☐ a. Offer to write her, and then keep up the correspondence.
- ☐ b. Decide not to write since you won't ever see her again anyway.
- ☐ c. Agree to write to her if she asks you to.
- ☐ d. Say it's too bad she'll miss all the parties and dances your crowd has planned.

25. The man who runs the corner drugstore loves to kid and chat with you. He obviously means well but his jokes are corny. You:

- ☐ a. Tell him that kind of humor went out with Prohibition.
- ☐ b. Make your purchases in silence.
- ☐ c. Forget about the corny jokes and chat with him, since he obviously enjoys talking with you.
- ☐ d. Take your business elsewhere.

To find the correct answers and to learn how you rate on friendliness, turn to page 55.

MERCURY
SESSION
ONE
Mercury
RECORDS
PRODUCED FOR MERCURY
BY HI-TOP RECORDINGS
A JUNIOR ACHIEVEMENT CO.
THE
YEOMEN
AMERICA'S YOUNGEST FOLK GROUP

JUNIOR
ACHIEVEMENT

TEEN ALBUM SUCCESS STORY

Teen performers and teen executives joined forces to produce a hit in Minneapolis, as their popular record album became one of top Junior Achievement projects of the year.

BY EVA DOLIN

In abandoned warehouses, in vacant lofts and cellars, in any structure that is cheap and available, teen agers across the country are scanning their sales charts. Some 70,000 strong, they are members of 4,500 teen owned and operated "companies" which manufacture and distribute products under the banner of the Junior Achievement program. Now, as the forty-fourth JA season nears completion, these teen capitalists will disband their corporations and divide any profits among investors.

Almost any business enterprise is fair game for the JA participants. One of the most unusual, however, came about this year in Minneapolis when a group of high school students, calling themselves "Hi-Top Recordings," produced an album, "Session One-The Yeomen." It was so professional, a major recording company is now distributing it nationally.

The bold idea for a teen — produced record was first submitted to Earl Stickney, the Minneapolis JA Executive Director, last summer. He approved the Hi-Toppers plan and arranged to have David Hersk, owner of the Gaity Recording Studios, sponsor the group. On receiving the go-ahead, the Hi-Toppers began selling stock at fifty cents a share. After raising $575, they held their first stockholders meeting.

The company was divided into departments, including Artist and Repertoire (A & R), Art and Cover Design, Promotion and Sales. As with all JA companies, the Hi-Toppers modeled themselves after a professional business. In addition to arranging all their own financing, they controlled all aspects of product development, production and marketing. Not all JA companies succeed (the percentage of failure is comparable to the bankruptcy figures for the average adult business community), but any minor financial loss is usually outweighed by other gains — fun, friends and valuable business experience.

The Hi-Toppers' A & R committee, responsible for judging talent and making musical selections, held auditions of local high school performers. The Yeomen, a popular folk singing group from Edina High School in Minneapolis, were chosen unanimously at a meeting attended by all forty company members. The selection of album tunes, rehearsals and the actual recording took place in the Gaity Recording Studios after school and on week-ends.

The master recording was ready for mass waxing when Keith Critchlow, seventeen-year-old member of The Yeomen and president of the Hi-Top organization, realized no one had arranged copyright clearances on the album selections. He traveled to Chicago to discuss the problem with the legal department of Mercury Records. The Mercury executives were first amused, then intrigued by the idea of a teen age recording company. They advised Critchlow on clearance of the record rights and made him promise to send them a copy of the L. P. once it had been packaged.

The Hi-Toppers went back to work with even greater enthusiasm upon Critchlow's return to Minneapolis. As the thousands of long-playing discs arrived from the manufacturing plant, they were slipped into their bright colored jackets. The promotion department placed ads in local newspapers and made personal visits to every disc jockey in the area.

The young record company executives had learned their JA lessons well. Their album was a completely professional product: its tone was of high fidelity, its cover was beautifully designed, and its distribution and promotion were managed with expert thoroughness. Within six weeks of the album's release, it had sold over 5,000 copies.

In Chicago, meanwhile, Mercury Records' President Irving Green received a copy of the fast-selling disc. His immediate reaction upon hearing the exciting, youthful sound of The Yeomen's guitar playing and singing was to request the national distribution rights for Mercury. The JA members were thrilled that a major record company was interested in "Session One-The Yeomen." The singing quartet was even more pleased, as it meant they would receive royalties from Mercury.

As with all JA companies, Hi-Top Recordings will be dissolved at the end of the school term. The group members will wind up their thirty-week season by paying income taxes, settling all outstanding debts and dividing profits among stockholders.

The Hi-Toppers agree that the hard work involved in putting out a truly professional record album has been a valuable experience. They have learned the rewards, dangers and triumphs of free enterprise, and have had the satisfaction of knowing they helped launch the career of America's youngest big-time folk singing group, The Yeomen.

Whether applauding at auditions, recording in sound studios, or meeting to discuss album covers, the teen agers of "Hi-Top Recordings" shared the worries and joys of operating their own business.

SEVEN PAGES OF WORDS TO HIT SONGS

TODAY'S TOP TUNES

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Amy 42

Baby Workout 37
Bobby, Tomorrow 39

Can't Get Used To Losing You 36
Charms 38
Cry On My Shoulder 38

Do The Bird 40
Don't Be Afraid, Little Darlin' 39
Don't Mention My Name 40
Don't Say Nothin' Bad (About My Baby) 36
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I Gave My Love 41
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Tell-A-Woman 37
That's How Heartaches Are Made 39
They Should Have Given You The Oscar 38

You Never Miss The Water 40
You're Losin' Your Baby 42

LINDA

JACK LAWRENCE

When I go to sleep
I never count sheep,
I count all the charms about Linda
And lately it seems in all of my dreams
I walk with my arms about Linda.
But what good does it do me,
For Linda doesn't know I exist?
Can't help feeling gloomy,
Think of all the lovin' I've missed.
We pass on the street, my heart skips a beat,
I say to myself "Hello, Linda."
If only she'd smile I'd stop her a while
And then I would get to know Linda
But miracles still happen
And when my lucky star begins to shine,
With one lucky break I'll make Linda mine.

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TAKE THESE CHAINS FROM MY HEART

FRED ROSE — HY HEATH

Take these chains from my heart
And set me free
You've grown cold and no longer care for me
All my faith in you is gone
But the heartaches linger on
Take these chains from my heart
And set me free
Take these tears from my eyes and let me see
Just a spark of the love that used to be
If you love somebody new,
Let me find a new love too
Take these chains from my heart and set me free.

(Give my) heart just a word of sympathy
Be as fair to my heart as you can be
Then if you no longer care for the love that's beating there
Take these chains from my heart
And set me free
Take these chains from my heart and set me free
You've grown cold and no longer care for me
All my faith in you is gone
But the heartaches linger on
Take these chains from my heart and set me free.

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LET THE MUSIC PLAY

HAL DAVID — BURT F. BACHARACH

Let the music play
Just a little longer
Just a little longer
Let me hold her in my arms
Let me thrill to all her charms
A little longer little longer
Make the music play
Keep this magic going
Keep those trumpets blowing
All through the night
Don't ever skip a beat or she may slip away
And if we were parted
I'd be broken hearted
Till she's in my arms to stay
Forever and a day
Please let the music play.

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DON'T SAY NOTHIN' BAD (About My Baby)

GERRY GOFFIN — CAROLE KING

Don't say nothin' bad about my baby
Don't say nothin' bad about my baby
Don't say nothin' bad about my baby
Don't say nothin' bad about my baby
He's good he's good to me and that's all I care about.

Don't you tell me my baby's just a playboy
Don't you tell me my baby's just a playboy
I won't listen to a single word you say boy
Don't you tell me my baby's just a playboy
He's true he's true to me
So girl, you better shut your mouth.

He's so lazy
But not when he's kissin' me
They say he's crazy
Sure he's crazy crazy about me oh yeah.

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CAN'T GET USED TO LOSING YOU

DOC POMUS — MORT SHUMAN

Guess there's no use in hangin' 'round
Guess I'll get dressed and do the town
I'll find some crowded avenue
Though it will be empty without you.

Can't get used to losing you, no matter what I try to do
Gonna live my whole life through loving you loving you
Can't get used to losing you, no matter what I try to do
Gonna live my whole life through loving.

Called up some girl I used to know
After I heard her say hello
Couldn't think of anything to say
Since you're gone it happens ev'ry day.

I'll find somebody, wait and see
Who am I kiddin'? Only me
'Cause no one else could take your place
Guess that I am just a hopeless case.

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JUST ANOTHER PRETTY FACE

MIKE ANTHONY — BARRY MANN

You're just another pretty face
With a pair of flirting eyes
I never dreamed such pretty lips
Could ever tell such lies.

You whispered soft and tender words
But you just played a part
And now I know your pretty face
Just hides a cheatin' heart
I know I should forget you now
But it's pretty hard to do
You're just another pretty face
But I'm still in love with you.
You made so many promises
Then you broke them all in two
You're just another pretty face
Too pretty to be true.

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BABY WORKOUT

JACKIE WILSON ALONZO TUCKER

Come out here on the floor
Let's rock some more
Come out a here on the floor
Honey, let's rock some more, yeah.
Now when you get out here
Don't cha have no fear
Put your hands on your hip
And let your backbone flip — and workout
Mama, mama, move up
Party move back
Shuffle to the left
Wobble to the right
Now it's plain to see you're headin' for me
But it's a natural fact
Huh! I like it like that, so work out.
Yeah, baby, work out.

Work it, baby, work out, honey work out
Work it, baby, work out baby, work out
Work it, baby, work, shout until it's comin' out
Work it, baby, work out
Shout it, baby, shout, shout
Baby, let's shout, shout it, baby, shout, shout
Baby, let's shout, shout it, baby, shout
Shout until it's coming out. Shout it baby, shout, shout
WORK OUT.

Work out, work out, work out, work all night long
Yeah, yeah, yeah
'Round and around and around and round
'Round and around and around and around
Round and around and around and around
Round and around and around and around
Everybody round we go,
Don't cha know, don't cha know
'Round and 'round we go
Where we stop nobody knows
Yeah! The band is swingin' on the stand
We're movin' in
We're movin' out,
When we stop right now
Here's a dance with a shout
So work out.
Now when I tell you to shout
I want you to jump at it
Yeah, shout, baby, let's shout.

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TELL-A-WOMAN

BOB CREWE BOB GAUDIO

We got telephones, teletypes, telegraphs
But for news to travel faster tell a woman
Tell a woman wo wo wo wo
Oh oh oh oh oh tell a woman
Video radio, rodeo giddy ap a giddy o
Tell a woman tell a woman wo wo wo oh oh oh oh tell a woman
If you want something quiet tell a woman to start a riot
If you want something secret
Tell a woman, she'll never never keep it
No no no no no no tell a woman
Tell it to the birds and the bees if you please
But you better never ever tell a woman tell a woman
Wo wo wo wo oh oh oh oh tell a woman.

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FOOLISH LITTLE GIRL

HOWARD GREENFIELD HELEN MILLER

You broke his heart and made him cry and he's been blue since then
Now he's found somebody new and you want him back again
Foolish little girl fickle little girl
You didn't want him when he wanted you
He's found another love it's her he's dreaming of
And there's not a single thing that you can do.

But I love him
No you don't it's just your pride that's hurt
I still love him
If you got him back again
You'd go right out and do him dirt.

But I love him
It's too late to have a change of heart
Tomorrow is his wedding day
And you'll keep quiet if you smart.

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LAUGHING BOY

WILLIAM ROBINSON

Laughing boy, that's what they used to call you
Before you found a new love to take my place
But as I look at you now, I know that somehow
The smile you're wearing is not true
Laughing boy, to think you're blue
Your new love, she really must have hurt you
She really must have filled your heart with pain
'Cause I know you well and you could never fool me
I notice somehow you're not the same
As I look at you now
And I know that somehow when you say you're happy
You're lying, laughing boy
I believe you've been crying
Don't you know that it's true, I still love you
Just as much as I did before
So laughing boy, come on home
Laughing boy, come on home
Laughing boy and smile once more
Laughing boy, that's what they used to call you
You always wore a smile upon your face.

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LET'S STOMP

BOB FELDMAN JERRY GOLDSTEIN RICHARD GOTTEHRER

In the hall they've got a rockin' band
Come one, baby, let me take your hand
Let's stomp, oh, girl, let's stomp now
You know you sure look fine
I'm gonna make you mine, let's stomp.

Hey, baby, put your stompers on
We'll do a dance that's really gone
Let's stomp, oh, girl, let's stomp on
You know you're lookin' good
Like I knew you would, let's stomp.

Hey, baby, it's me and you
We're gonna stomp the whole night through
Let's stomp, oh, girl, let's stomp now
You know I love you so
I'll never let you go, let's stomp.

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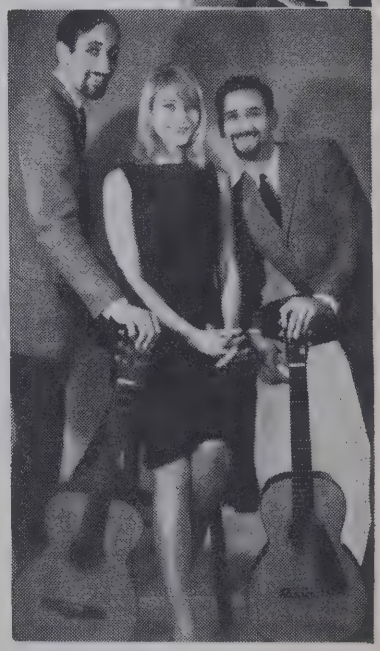

Crawford
Avalon
Wilson

Peter, Paul & Mary
Bryant
Mathis

Drifters
Contours
Williams

Lee

Pitney
Davis
Maharis

CHARMS

HOWARD GREENFIELD HELEN MILLER

Pretty charms pretty little charms
See how they sparkle in the sun
Ding dong ding listen to them ring
They seem to be telling ev'ryone
you're my baby
With a twist of your wrist it can be
told you're my baby
There it is in fourteen karat golden.

Pretty charms pretty little charms
Moments in between
That New Year's Eve we won't forget
So if some guy should ask you if some
night you're free
Wave him away with a wave of your
arms
Do what I say just blind him with
your charms
And show him you belong to me.

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INSULT TO INJURY

K. ROGERS J. TANSEY
L. EDWARDS, JR L. WEISS

You're adding insult to injury
How much does my heart have to hurt
Ain't it enough that you're through
with me
Do you have to rub my heart in the
dirt
Must you parade your new love right
in front of me
Does it make you feel better
Does it make you feel better torturing
me adding insult to injury.

Your going out of your way to be
cruel to me, each time I show my
face around
Ain't it enough you make a fool of me
Do you have to kick me while I'm still
down
Must you parade your new love right
in front of me
Does it make you feel better
I hope it makes you feel better torturing
me
Adding insult to injury.

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CRY ON MY SHOULDER TONIGHT

BILL BUCHAHAN JACK KELLER

Your nights are lonely now
He took your heart and then broke
ev'ry vow
He had his fun
The harm is done
But I'll make everything right
Just cry on my shoulder tonight.
Tomorrow waits for you
But you've got nothin' to look forward
to
He's gone away and ev'ry day you hid
your teardrops from sight
Cry on my shoulder tonight.
Someday your eyes will open
And then I hope you'll read between
the tears
'Cause darling I adore you
And I'll be waiting for you
If it takes a hundred years
But for now I'll let you cry
And tell me how you love another guy
I hope in time you'll find that I'm the
guy
You want to always hold you tight
So cry on my shoulder tonight.

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MECCA

NEVAL NADER JOHN GLUCK JR.

Mecca Mecca
I live on the westside
She lives on the east side of the street
And though they say that east is east
And west is west
And never the twain shall meet.

Each morning I face her window
And pray that our love can be
'Cause that brownstone house
Where my baby lives
Is Mecca Mecca to me.

Oh she's my teen goddess
And her ruby lips are so divine
And though her folks say
We're too young to know of love
I worship at her shrine.

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THE HOME OF THE BOY I LOVE

SYLVESTER BRADFORD

Ah ah
From New York to L.A.
From Maine to Tennessee
Millions of teenaged boys as handsome
as can be.
God Bless America
The home of the boy I love
Seek and you will find
The one who's meant for you
We're living in a land where dreams
come true.
No matter who you are
No matter where you go
You're sure to find the one
Who set your heart a-glow.

And so good night my love
Wherever you may be
I'll pray for you each night
Until you're here with me.

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THEY SHOULD HAVE GIVEN YOU THE OSCAR

GERRY GOFFIN CAROLE KING

I'd like to contest the awards
Given out by the Academy
'Cause I know of a great performance
That the judge didn't see
They should have given you the oscar
For the way you went and broke my
heart
There's no name that you could mention
Who'd have done quite as much with
the part
Just for the way you said you love me
And the way you made each lie sound
sincere
They should have given you the oscar
For the best performance of the year
If the critics could have seen your act-
ing on the screen
I'm sure they would have cried as
much as I
You knew your lines so well
How was I supposed to tell
That all along you loved another guy.
They should have given you the oscar
For the scene where you promised to be
true
Ev'ry word was so convicing
Any audience would fall in love with
you
Best performance of the year.

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FOLLOW THE BOYS

DAVIS MURRY

I'll follow the boys
Wherever they go
I'll follow the boys
'Cause in my heart I know
I know that somewhere
Somewhere along the way
I'll find my love.
My own true love someday
There'll be no place to go
No oceans to ride
Wherever he goes
I'll be right by his side
So I'll follow the boys
And wait until the time
Till that wonderful boy
I'm following is mine.

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SO YOUNG

BEN HAWKINS

Oh all my friends say I'm too young
Much too young to fall in love
I don't care uh what they say
I wanna love you always 'cuz girl
You got what it takes
Oh yeah I don't think that I'm too young
Much too young to fall in love
I don't care uh what they say
I'm gonna love you always 'cuz girl
You got what it takes
Oh yeah we say that you are too young
So why don't you forget and go away
Ah ah I've got to go so
Please come along with me
Ah ah oh yeah ah ah and girl
We'll be on our way.

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GREEN EYES

BOB CREWE BOB GAUDIO

Ebony hair, tawny and rare
Give me, give me a chance
Take your veil of and dance for me gypsy eyes.

The fire is low, no place to go
Golden, golden my ring
It's for you if you'll sing for me gypsy eyes
My friends said someday
A gypsy woman will steal your heart away
I don't care because I want her anyway
Ebony hair, tawny and rare
Give me, give me a chance
Take your veil of and dance for me gypsy eyes.

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THE DRUMMER MAN

B. C. TRUNZ

He's a drummer man drums like no one can
When hep lays way out you're gonna have to shout look out for that drummin' man
Look out gettin' wild again
Can you feel that rhythm from your head to your feet
Gonna start to dance to the swingin' beat
He's the coolest in the land
He's a-comin', mack
He's pushin' the pack
Puts you in a trance
Gonna have to dance.

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DON'T BE AFRAID, LITTLE DARLIN'

CYNTHIA WEIL BARRY MANN

Don't be afraid, little darlin'
Let yourself fall in love with me
I'm not like that other guy
I'll never make you cry
I'll be as true as can be, you'll see
Don't, don't be afraid, little darlin'
Come on now, don't you turn away
Just you forget your fears
And let me dry your tears
Tell me you'll let me stay
Give me a chance, little darlin'
To show you how sweet a love can be
You're gonna shine and you'll find
The world's your valentine
If you just trust in me
Aw, come one, now, don't be afraid, little darlin'
Your love is all I'm livin' for
Yes, I'm livin' for the day
I'm gonna hear you say
You're not afraid of me anymore.

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MOVE OVER (When True Love Walks By)

BAKER KNIGHT

She's not as pretty as you
But her heart's twice as true
I don't think she knows how to lie
She's all that I've got
And she loves me a lot
Move over when true love walks by
She gave me a home when you left me alone
She made me forget how to cry
Her heart couldn't cheat
She was born to be sweet
Move over when true love walks by.
She knows that I used to love you before
But now deep inside I don't hurt anymore
She filled ev'ry part of my once empty heart
Till all of my teardrops were dry
And now patiently she's there waiting for me
Move over I'm leaving goodbye.

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AFTER HE BREAKS YOUR HEART

LOCKIE EDWARDS, JR. LAURENCE WEISS

After he breaks your heart
After he breaks your heart, and you've cried a million heartaches
And tasted sorrow that wasted love makes you feel
After he breaks your heart and tears your world apart somehow
Then you'll know the way, then you'll know the way I'm feeling now.

After he breaks your heart, then you'll see what a hurt you
After he breaks your heart and tears your would apart
Somehow you'll know the way that I'm feeling now.

Tho' I gave you all my love, you weren't worthy of my loyalty
He'll start deceiving you and end up leaving you, then you'll need me
Then you'll know the way, then you'll know the way I'm feeling now.

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SOUTH STREET

KAL MANN DAVE APPELL

Where do all the hippies meet
South Street, South Street
Where the dancin' is elite
South Street, South Street
Side by side we'll look so neat
When we're stompin' down the street
So hurry down
Hurry, baby to the hippest street in town
Oh, baby, meet me on South Street
Come on, hurry on down
Why don't you meet me on South Street
The hippest street in town
Well, you take East Street, West Street, North Avenue
'Cause I know South Street's the best street
To have a ball with you.

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THAT'S HOW HEARTACHES ARE MADE

BEN RALEIGH BOB HALLEY

They told me I was such a fool to love you
They said that you're the kind who'd never be true
Pretty soon the day would come when I'd be the sorry one
But I laughed and said I'm not afraid
Well that's how heartaches are made
Yes, I know now
That's how heartaches are made
I know you're not sincere and you'll never be
But still I want your kisses so desperately
I could never let you go baby
Even tho' I knew ev'ry rule of love you've disobeyed
And that's how heartaches are made
Yes I know now, that's how heartaches are made.

I went ahead and my heart opened the door
I gave you so much love no one could want more
You pretended to be mine
How could you be so unkind
While with all the other girls you played.

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BOBBY, TOMORROW

B. FELDMAN J. GOLDSTEIN
R. GOTTEHRER

Bobby tomorrow
That's what you'd always say
Each time I'd ask you for a date
Bobby tomorrow
My heart would fill with sorrow
Each time you'd ask me to wait.

You always played so hard to get
I thought that tomorrow would never come and yet
Suzie tomorrow my dreams will all come true
The wedding bells are gonna chime
Bobby tomorrow
I can't wait for tomorrow
Tomorrow darlin' you'll be mine.

Bobby tomorrow
That's what your mother would say
Each time I'd call you on the phone
Bobby tomorrow
Why don't you try tomorrow
I'm sure tomorrow she'll be home.

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DO THE BIRD

KAL MANN — DAVE APPELL

C'mon, baby, do the bird with me, fly
Shake y'r hands aroun' the sky with me, fly
C'mon, baby, fly y'r hands aroun'
You can even do it sittin' down
Do the bird, do the bird
Do the shimmy shimmy, do the bird, do do the bird
A fever a gimmie, do the bird, do the bird
C'mon, we're gonna twist 'n' glide
Pony ride, shake 'n' shout, work it out
Oh, baby, do the bird with me
C'mon take me to the sky above
Baby, baby, gonna fall in love
C'mon baby, shake it more 'n' more
An' y'r feet'll never touch the floor
You're a crazy flyer an' we're goin' higher
Loop de loop, hula hoop, twist 'n' fly
To the sky, do the bird with me.

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DON'T MENTION MY NAME

BOB CREWE — BOB GAUDIO

When you met my baby
Walkin' down the street
Then do an old friend a favor
Ask her how she's doin'
Does she look the same?
Ask her, but don't don't mention my name
Tell me if she's smilin'
Is she still as sweet
And did she get what she wanted?
Ask about her love life?
Did the feeling change?
Ask her, but don't don't mention my name
I'd speak for myself, John
But I'm so ashamed
I'd speak for myself, John
But I am the one to blame
When you meet my baby
Walkin' down the street
Then do an old friend a favor
Ask her how she's doin'
Does she look the same?
Tell me did she, did she mention my name.

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ROSES AND ORCHIDS

RICK SHORTER

Roses and orchids cut fresh today and fresh they'll stay
My roses orchids roses for the lady there with you
In old New York around the square on Eighth or old Broadway
A man sells flowers from his cart to those who pass his way.

He cries roses and orchids best in the city fresh and pretty
Roses orchids roses for the lady there with you
They say the gray old man once had a lady of his own
He brought her flowers ev'ry day but she left him alone
And so you'll see him push his cart along the avenue
And even though he smiles hello inside he's really blue.

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ON BROADWAY

BARRY MANN — CYNTHIA WEIL
MIKE STOLLER — JERRY LEIBER

They say the neon lights are bright
On Broadway
They say there's always magic in the air
But when you're walkin' down that street
And you ain't had enough to eat
The glitter rubs right off and you're nowhere.
They say the girls are somethin' else
On Broadway
But lookin' at them just gives me the blues
'Cause how ya gonna make sometime
When all ya got is one thin dime
And one thin dime won't even shine your shoes.

They say that I won't last too long
On Broadway
I'll catch a Greyhound bus for home they say
But they're dead wrong I know they are
'Cause I can play this here guitar
And I won't quit till I'm a star
On Broadway.

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PRETTY BOY LONELY

NEVAL NADER — JIMMY RADCLIFFE

Hey, pretty boy lonely, pretty boy blue
Pretty boy lonely, what happened to you?
Did a pretty girl hurt you?
Bring a tear to your eye?
Did she say you're the one
Steal your kisses
And run without tellin' you why?
Well, pretty boy, lonely, pretty boy blue
If you're lookin' for true love
Tell ya what ya can do
Just give me only half the chance she had
Leave it all up to me
Pretty soon you will be my pretty boy glad
Oh, pretty boy lonely
What more can I say
I really love you
Are ya goin' my way?

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SHERRY'S LIPS

BOB MONTGOMERY

Sherry's lips that once kissed me so well
Sherry's lips how they could weave a spell
But Sherry's lips just broke my heart
'Cause Sherry's lips just said we must part.

Sherry's lips whisper'd words tenderly
Sherry's lips made life worth living for me
But Sherry's lips just caused me to cry
'Cause Sherry's lips just told me goodbye.

Sherry oh Sherry I love you so
Sherry oh Sherry please don't go oh
Sherry's lips just caused me to cry
'Cause Sherry's lips just told me goodbye
Sherry's lips just told me goodbye.

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YOU NEVER MISS THE WATER (Till The Well Runs Dry)

SPADE COOLEY — DICK AND DON LUCKY

You never miss the water till the well runs dry
I never missed you darling till you said goodbye
Funny thing I always wonder why I never miss the water till the well runs dry
You never miss the sun until it starts to rain
Miss your health until you get a pain
And then it dawns on you
You've been a lucky guy.

You never miss the water till the well runs dry
I've been so lonely
And I've only myself to blame
You never miss the summer till the cold wind blows
Miss the flowers till they're deep in snow
You never miss the water till the well runs dry
I never missed you darling till you said goodbye.

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SAVE ME BABY

KAL MANN — DAVE APPELL

Well, well you better save me, baby, save me
Save me, baby, save me
Save me, baby, save me
From a fate that's worse than death
A life without love is torture
A love without you can't be
It's all up to you to save me
Or I'll die of misery
Well, if I was tied to a railroad track
Would you pull me back
If I was fallin' off a big big cliff
Would you give a life
If I was drownin' in a deep deep lake
Would you give me a break
Our love is runnin' out of breath
A fate that's worse than death
Well, well, you better save me, baby. save me
Save me, baby, save me
Save me, baby, save me
From a fate that's worse than death
A day without you is madness
A night without you is pain
Come back and you'll end this sadness
If you don't I'll go insane.

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SOON (I'll Be Home Again)

BOB CREWE — BOB GAUDIO

Soon I'll be home again soon
Darling wait till then soon
I'll make it worthwhile
Don't cry try to get by
Soon we'll watch the sun go down
There will be a thousand stars around
Oh just imagine me you wait we can do
Soon soon soon didn't we both make a vow
Darling oh don't break it now
Soon I'll take you by the hand
Soon you'll wear my wedding band
No tears stained pillows's for me
Darlin' I'll be home soon.

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■ DON'T SET ME FREE

AGNES JONES FREDDY JAMES

Don't set me free and leave me all alone
Don't make me be just a rollin' stone
Lock me up and throw the key away
Keep me prisoner night and day
But whatever you do to me don't set me free.

Don't set me free don't set me free
Like a stamp on a letter if you let me stick with you
Baby I'll love you better than anyone else can do
So don't set me free.

Don't set me free on my knees I pray
Have mercy on me don't send me away
Like a train jumpin' off the track
Without you baby I blow my stack
So whatever you do to me don't set me free.

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■ I'VE COME TO SAY GOODBYE

DON ROBERTSON

I haven't come to plead like all the times before
The arms I used to need can't hold me anymore
I haven't come to blame or even ask you why
This time it's not the same I've come to say goodbye
No begging on my knees for what we had before.

Our chest of memories I'm leaving at your door
Won't ask you to explain so you won't have to lie
I have to catch a train
I've come to say goodbye.

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■ I GAVE MY LOVE

CYNTHIA WEIL BARRY MANN

I gave my love a diamond she said too small
I gave my love a jaguar she said that's all
Then I gave my love a mink coat still she wasn't satisfied
Till I gave myself such heartburn I almost died
I gave her folks a trip to Miami Beach
I gave her teenage sisters a poodle each
I gave her no good brother a job from nine to five
And he gave me such an ulcer it's a wonder I'm alive
I gave my love French perfume she began to cry
I gave my love some orchids she said I know why
Ah ha said she you're guilty tell me what's her name
And she gave me such a migraine I'll never be the same
The ulcers and the migraines still linger on
But my love found a new love and now she's gone
There's a moral to this story so it's not a total loss
If you love a love like my love just make sure you've got Blue Cross.

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■ TEARDROP BY TEARDROP

By Bob Halley

Teardrop by teardrop I will put out the flame
Teardrop by teardrop not one spark will remain.

You left me a broken heart
When you said goodbye
And I know there's gonna be
A lot of tears I'll cry
'Tho I'm still burning with desire
I found a way to fight the fire.

Teardrop by teardrop I will put out the flame
Teardrop by teardrop not one spark will remain
And if my plans follow through (ooo, ooo)
Then teardrop by teardrop by teardrop
I'll have cried away my love for you.

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■ I'VE BEEN LOSING YOU A LONG TIME

BOB TERRY JIMMY COLE

Though you're just now saying goodbye
And I'm just now beginning to cry
Though you're just now admitting you're no longer mine
I've ben losing you a long long time.

I know I didn't lose you today
To a stranger it might seem that way
You've been easing me slowly right out of your mind
I've been losing you a long, long time.

Well I guess that I knew you'd leave me someday
The chill in your love gave your secret away
I pretend that things were O.K.
While you drifted still farther away
Though you never told me
I could read between the lines
I've been losing you a long, long time
Though you're time.

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● PLAY THE GAME

By Jerry Fuller

We will play the game 'cause the price is right
For I will love you both day and night
I'll even make you queen for a day
I just gotta have it that way
When I say "You're so sweet"
You ask me what's my line?
Well it's no lie because I think you're fine
Open up your heart and baby
Just say when and my love will walk right in
I'll play the game of concentration
Maybe you will understand just read my mind
And then you'll find I'm your lovin' man
Well I'll be true to you all the way
You bet your life I'm gonna make you my lovin' wife
So play your hunch and say you feel the same
And together we'll play the game
I'll play the game and together we'll play the game.

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Shannon
Dion
Eddy

Sedaka
Brewer
Charles

SURFIN' U. S. A.

CHUCK BERRY

If everybody had an ocean
Across the U. S. A.
Then everybody'd be surfin'
Like Ca-li-for-ni-a
You'd see 'em wearin' their baggies
Huarachi sandals too.
A bushy, bushy blonde hairdo
SURFIN' U. S. A.
You'll catch 'em surfin' at Del Mar
Ventura Country Line;
Santa Cruz and Tressels
Australia's Marabine
All over Manhattan
And down Doheny way.
Everybody's gone surfin'
SURFIN' U. S. A.

We'll all be plannin' out a route
We're gonna take real soon
We're waxing down our surf boards
We can't wait for June.
We'll all be gone for the summer,
We're on safari to stay.
Tell the teacher we're surfin'
SURFIN' U. S. A.
At Haggarty's and Swami's
Pacific Palisades;
San O no-fre and Sunset
Redondo Beach, L. A.
All over La Jolla
At Waiamea Bay
Everybody's gone surfin'
SURFIN' U. S. A.

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MY HEART WON'T SAY GOODBYE

BROOKS ARTHUR ALAN LORBER

My arms have let you go today
I whispered softly go away
And when you left I thought I'd die
'Cause my heart won't say goodbye, goodbye.
I watched you walking down the street
And then you turned and waved at me
That's when I began to cry
No my heart won't say goodbye, goodbye.
My heart knew it all along and hearts are very seldom wrong
I shouted wait then ran to you
Apologized for hurting you
Begged you for another try
'Cause my heart won't say goodbye, goodbye,
No my heart won't say goodbye.

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JEALOUS EYES

BOB CREWE BOB GAUDIO

Pate has funny ways that taunt me so much
Seems the things I love I see but can't touch
Oh why do I have jealous eyes

Phil and Donna are a cute steady pair
They must laugh at me each time that I stare
Oh why do I have jealous eyes.

I've loved and I've tried to be satisfied with one boy alone
But my jealous eyes still roam
Won't some fellow come and make me his slave
Chain my lonely hearts and make me behave
Then I won't have jealous eyes.

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OVER THE MOUNTAIN, ACROSS THE SEA

REX GARVIN

Over the mountain
Across the sea
There's a girl
She's waiting just for me.
'Cross over the river
Beyond ev'ry cloud
She's passed the winds that's blowing loud
Over the mountain
A girl waits for me.
Tell all the sands
And ev'ry blade of grass
Please tell the winds to let my love pass
Over the mountain
A girl waits for me.
Tell the moon up in the sky
Tell the birds that fly by
That over and over and over the mountain
My love waits for me.
Into each dark and starry night
Oh, what a mystery that sealed so tight
Over the mountain
A girl waits for me.

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MY LILY OF THE VALLEY

STEVE KARLISKI LARRY KOLBER

It's been so long since I sailed out from Amsterdam
I left my love to sail the foamy brine
I left the girl I was to wed in Amsterdam
And now I'm going back to make her mine.

Where the soft breezes blow
And the yellow tulips grow
I told my lily of the valley "Aufweidersein"
I hope she'll still be standing there
With the sunlight in her hair
'Cause lily of the valley,
I'm comin' home again.

And when my ship pulled in, I rushed to Lily's door
I loved her so I ran most of the way
But someone said "She doesn't live here anymore
She left the valley on her wedding day.

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MY SUGAR

BOB CREWE BOB GAUDIO

My my my my my my my my my my my my sugar confection baby
My my my my my my my my my my my my sugar confection baby
Meet me (meet me), honey, meet me (meet me) sugar meet me
You know where my my my my my my my my my sugar
Be mine (be mine) sugar so fine (so fine)
Honey be mind, you know why my my my my my my sugar
When we're together believe me girl
Who's afraid of the big bad world?
Down there where the moon shines bright
You better be there tonight
Come on (come on) come-a, come-a come-a come on (come on)
Doodle oodle oodle come on
You know where my my my my my sugar.

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AMY

CYNTHIA WEIL BARRY MANN

You tell me that I'm just a kid
And though that may be true
Amy, oh, Amy, I'm still in love with you
You think that you're too old for me
But what's a year or two
Amy, oh, Amy, I'm so in love with you
I'll make you forget
That I'm younger than you
If you'll just let me try
I know you can be, oh, so happy with me
You don't need an older guy
So come to me and take my hand
The way I dreamed you'd do
Amy, oh, Amy, I'm so in love with you.

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YOU'RE LOSIN' YOUR BABY

JERRY FULLER

When you look in her eyes
And they're so full of lies
You're losin' your baby like I lost mine
Call her up on the phone
They keep sayin' she's not home
You're losin' your baby
Like I lost mine
I knew bye and bye she'd be leavin'
But you can't blame a fellow for tryin'
And now all along I am grievin'
But you can't blame a poor heart for dyin'
So be sure when you fall that she loves you most of all
Or you'll lose your baby like I lost mine.

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Paul & Paula

Shirelles

Petersen

Darin

FUN IN FUND RAISING

Chicago teen agers find fun as well as satisfaction in raising funds for the benefit of a home for mentally retarded children.

"Hi there," said the pretty brunette in the gypsy costume. "Come, let me tell your fortune." Cherie Halper, fifteen, took the handsome six-footer by the hand and led him to a shawl-draped card table which held an inverted fish bowl and a deck of cards.

"First you must cross my palm with copper," she said as she took his penny. Then, staring into the makeshift crystal ball, she continued, "I see in your immediate future a lot of fun, new friends, and — oh yes — some money you're going to give to help mentally retarded children."

The other things Cherie told her attentive customer might not have proved true, but the first three couldn't miss. For fun, friends and pennies for the mentally retarded were the ingredients of a highly successful street carnival sponsored by a remarkable organization Cherie belongs to called Junior Philanthropics.

The JPs, as they call themselves, were founded in the summer of 1961 by five teen age girls who were seeking a summer activity that would be fun as well as worthwhile. The Chicago group has since grown to fifty-two members who have raised more than $2,200 to help a parent-operated, non-profit school for retarded children.

The group has been successful in having fun as well as in raising funds. Their most popular (and most successful) event to date was the Penny Carnival. The girls first got a city permit to block off each end of the street with saw horses on the day of the carnival. Then they alerted the community with a two-week advertising campaign which included posters in store windows and on lamp posts around the neighborhood. The block was decorated with crepe paper streamers and about 100 balloons strung through the trees. Card tables draped with more crepe paper served as booths. Large signs at each end of the block announced: "Penny Carnival. Benefit for Mentally Retarded Children."

"We opened for business at noon," Cherie remembers. "The little kids came first. It was a good thing we had a big supply of suckers. Girls dressed in clown outfits sold them for a penny each. Those girls sure were popular!"

Just as popular were the penny games which included ring toss, miniature bowling, bean bag and dart throwing,

BY SHIRLEY HAAS

and shaving a lathered balloon with a sharp-edged ruler. One game necessitated a call for volunteers. A girl stood behind a big open clown face and let all comers throw wet sponges at her for a penny a throw. If she got smacked in the face, the thrower collected a prize.

The games were only one source of revenue. The JPs also did a brisk business selling soft drinks, potato chips, candy and popcorn which they had popped and bagged themselves. Additional funds were raised by the sale of handicraft items made by the girls.

"We closed down the carnival for a dinner hour," Cheri explains, "and then the crowds really came. Many of the same kids returned at night, bringing their parents with them. Even the local policeman who had been assigned to the carnival played a few games after the adults arrived. We lost count, but there must have been at least fifty teen agers present during the evening hours. Things really got lively when Pete, an eighteen-year-old who lives on the block, came out with his guitar. Two of his friends also showed up — one with bass fiddle and the other with bongo drums. The boys strolled from one end of the block to the other playing and singing. Before long, some of the kids were dancing."

It was nearly midnight when the last of the crowd went home and the tired girls counted their receipts. They found they had collected eighty dollars and a store of fun-filled memories. Best of all, the carnival hadn't cost them a cent. The food, decorations and simple prizes had all been donated by area stores and interested neighbors.

The Penny Carnival is only one of the JPs' many activities. Once they formed the organization and selected the Retarded Children's Aid Center as their pet project, they began thinking up fund-raising ideas. Most of the members have school lunches, bus fares and other expenses to pay out of a weekly allowance of three to five dollars, so it was obvious they wouldn't be able to contribute much from their own funds.

Mrs. Larry Wolken, the JPs' adult advisor and a volunteer at the center, gives the girls credit for having had excellent fund-raising ideas from the beginning. They had their first successful carnival only two months after they organized. It took place in Mrs. Wolken's back yard and attracted about one hundred children during five afternoon hours.

As Mrs. Wolken tells it, "They charged a penny for use of our swings and slides. There were games, clowns, a fortune teller and refreshments. The big attraction was the spook house. The girls darkened the windows of our garage and hung wet, clammy spaghetti from the rafters. One child at a time was allowed to enter. Two girls swathed in sheets told a scary story. The children were given strange items to examine in the dark. Two I remember were Dracula's fingers (hot dogs with false finger nails) and blood (a bowl of watered ketchup)."

Two bake sales added another fifty-seven dollars to the treasury. Each girl baked her own favorite goodies which were then loaded on children's wagons and sold door-to-door. "Customers asked when we were coming back," says Enid Feldman, a club founder. "They liked the at-home service."

Another at-home service which provides a steady income is the birthday party service. The JPs charge five dollars per party which includes writing and mailing the invitations a week in advance. Two of the girls arrive at the home of the hostess half an hour before the young guests. They set the birthday table, put up decorations, oversee games, tell stories and give puppet shows.

"It sounds easy but we sometimes have problems," says Cherie, who keeps the party appointment book. "Once we had three parties in one day; another time we had three in one month with the same guest list. We had to figure out different programs to keep the kids interested. We have a lot of parties for three-year-olds, and at that age they can't play detailed games. When there gets to be too much noise, we announce the puppet show. Then, if we're lucky, they all calm down and sit wide-eyed for the next twenty minutes."

Hand puppets and a small curtained stage made by a member's brother serve for the puppet shows. Most of the stories the JPs use are old favorites — "Little Red Riding Hood," "Beauty and the Beast," "Three Little Pigs," etc. The amateur puppeteers use club meetings for practicing and perfecting their techniques.

Spreading the word about the birthday party service was the easiest part, says Cherie. "We typed ads and put them in mailboxes, sent a news release to our neighborhood paper and posted signs on store bulletin boards. Getting volunteers to brave an afternoon with a group of small fry is not always so simple," she goes on to explain. "But once a girl has braved one party, she finds it's fun and wants to do more."

Another popular JP project is the making and sale of handicrafts. Susan Stern describes it as "one of our best activities because it's something we can do at home in our spare time. For example, we make dressing table accessories out of old coffee cans sprayed with gold paint. We paste on macaroni and noodles in different shapes, then spray the cans again. We sell them for one dollar as holders for hair clips, pins, etc. We also make wastepaper baskets in much the same fashion out of large ice cream tins. They sell for two dollars."

The JPs also make money for "their children" by ushering and selling tickets for benefit shows. They netted eighty dollars on a benefit performance of "I Remember Mama" given by a professional company of juvenile actors, and $100 on a judo exhibition held in a local judo school.

To top off these efforts, each girl has to raise twenty-five dollars by "tinning." A specially labeled "tin" or bank is used to solicit donations for the center from family, friends and even passers-by at shopping centers. Girls who reach this goal are eligible for a dinner dance held twice yearly in a downtown Chicago restaurant. Those who go over the goal are awarded gold bracelets with JP discs.

In addition to the fun involved in actually raising funds, the JPs derive a great deal of pleasure out of visiting the center and seeing their money put to good use. Their very first donation was a reconditioned piano purchased for the nursery. A year later the girls used the same piano in putting on a musical version of "Snow White" for the children at the center.

New members are always treated to a tour of the center in order to gain a better understanding of the importance of their work. As one new member described her first visit: "We found the retarded children extremely appealing. It was easy to see they wanted us to love them. We went from class to class watching the lessons in speech, handicrafts, and the like. In each, the children stopped what they were doing and crowded around us. They wanted us to play with them." Retarded children are known for their affectionate natures and often show their feelings for the JPs by jumping up and down with delight and throwing their arms around the girls when they arrive for a visit.

Mrs. Evelyn Nelson, head of the center's primary department, also takes time out from her busy schedule to give the girls some background information on the nature of mental retardation. "We want them to understand and appreciate what a big problem mental retardation is for some five-and-a-half million people in this country," she says. "We think they should know that mental retardation has more than 100 causes and that a mentally retarded child can be born into any family, including their own."

The Retarded Children's Aid Center is operated by a group of parents affiliated with the National Association for Retarded Children. Some 120 children attend classes at the center. They are all classed as trainable retarded. They will not be able to master reading and writing, but they can be trained to lead useful and satisfying lives as adults. The children are taught skills which will enable them to

perform simple household tasks and industrial work.

Although service to the mentally retarded is the primary purpose of the JPs, it is not the only activity. The group, which is still growing, has given a variety of purely social functions. Among their most successful were a progressive dinner for twenty-four and a barbeque for fifty teen agers. They also hold membership teas to interest other girls in joining the JPs. At these, the members present a program of skits and songs to explain the club's activities to the guests. A minimum age of thirteen and the desire to work are the only requirements for membership.

The JPs receive complete approval from the adults who come into contact with the organization. Mothers of the members—many of whom are also active in social work—are delighted to see their daughters devoting time to such a worthwhile project. The volunteers at the center are extremely grateful for the enthusiastic assistance.

Each JP spends an average of three hours per week working on organization projects, yet each has a full schedule of school, social and other activities. But, as Pam Silverstein explains, "You can always find time to do these extra jobs if you really want to."

And as the girls continue to learn that there really is a great deal of fun—as well as satisfaction—in fund raising for a worthy cause, they are sure to find more and more time to devote to their unusual organization.

In addition to raising funds for retarded children, the JPs help entertain the youngsters. Enid Feldman explains a picture book and Cheryl Halper and Sue Gerngross supply piano instruction.

STAR ON THE LAUNCHING PAD

MIMSY FARMER

The pretty teen ager who landed one of the leading roles in "Spencer's Mountain" first studied acting as method of overcoming an extreme case of shyness.

Mimsy Farmer attributes her current success in Hollywood to a childhood inferiority complex. The pretty, eighteen-year-old actress began studying acting when she was in her early teens in an attempt to overcome her extreme shyness. Now, as an accomplished performer and featured player in the film "Spencer's Mountain," Mimsy cites her two screen roles as evidence of the benefits youngsters can derive from acting.

"As a child, I was unusually timid," she explains. "Making friends and keeping them, speaking my mind, just having fun — these were difficult things for me. I was forever taking refuge in myself. That's why I turned to acting."

Mimsy attended Hollywood High School where she participated in its active little theater group. After a faltering start, she began to mix with the other high school actors. "They were great kids," she recalls. "Hollywood High treats its drama club members as heroes, not as freaks, so we were all proud of our membership in the club."

In 1960, Mimsy felt confident enough to enter a "Search For Gidget" contest conducted by a local television dance party. She didn't win the title role, but managed to secure a minor part in the film "Gidget Goes Hawaiian." "That role convinced me to try acting as a career," she says with a sparkle in her green eyes. "Working with Deborah Walley and James Darren was just about the most exciting thing that ever happened to me. I was only sixteen at the time."

The effort and time Mimsy devoted to dramatics would have been justified even if her career had ended with "Gidget." Acting had given her poise and self-confidence — qualities she could use her entire adult life. Fortunately, however, her hopes for a film career were helped by a lucky break. It came about when she was eating a hamburger in a Hollywood cafe.

"A stranger walked up to me," she explains. "He handed me a business card, and asked me to have my mother call him." The stranger was Byron Griffith, a top Hollywood talent agent. One look at Mimsy's blonde hair, pretty face and trim figure convinced the experienced agent that she was a potential star.

Mimsy was in the middle of her junior year when she landed the part of Claris Coleman in "Spencer's Mountain." The film details the efforts of the Spencer clan to earn college tuition money for young Clayboy Spencer. Clayboy, played by James MacArthur, spends most of his time working in the local quarry, the rest avoiding the persistent and very amorous advances of the quarry owner's daughter, Claris.

Mimsy's new-found confidence was put to a severe test the very first day of fliming. As she explains it, "I had to perform a torrid love scene with Jim MacArthur before dozens of onlookers. I was scared, but I called upon all the lessons I had learned. I concentrated so hard I forgot my uneasiness immediately." Mimsy was soon accepted as a "pro" by her fellow cast members.

When the interior shots of "Spencer's Mountain" were finished, Mimsy journeyed with the 120 actors and technicians to Wyoming. "It was quite a summer vacation," she recalls. "We left in June, and spent almost the entire summer filming in the mountains. There was time for horseback riding, swimming, and just having fun." With eight youngsters in the cast, Mimsy was never lonesome for company.

Once the location filming was completed, Mimsy returned to Hollywood to finish high school. She still takes professional acting lessons during the day, but plans to work toward a college degree at night. Her shyness has helped her to develop a fondness for reading and an appreciation of knowledge.

"I'm still shy about many things," she admits, "but now it's a more normal kind of shyness. It isn't the haunting thing it used to be."

Mimsy's family and friends hope she will become a top movie actress. "I guess everyone is rooting for me," she says. "There are many roles I'd like to play, but I also want to marry and raise a family. What's more, I'll expect my kids to study acting. Even if they never act outside the classroom, studying it will give them freedom, movement — the whole world.

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STAR GAZING

Latest on your favorites

Our columnist, sixteen-year-old Steve Simmons, is a junior at Wheatley High School in Westbury, Long Island. The six-footer performs on the soccer, basketball, and track teams, and also strums the guitar and sings. A part-time job with a theatrical press agent puts him on a first name basis with many of your favorite entertainers.

Everyone's getting married! FRANKIE AVALON, RICKY NELSON and PAUL ANKA took the big step recently, and now DION tells me he'll become a husband soon. He's been dating his future bride, Susan Butterfield, for seven years, so his close pals weren't too surprised by his proposal. Susan is calm, serene, and very beautiful. Looks like a good match.

Talking about marriage, BOBBY VINTON is also headed that way. Bobby, now in Hollywood, found it a lonesome town until he called his girl friend, Dolly Dobbin, and told her to come and join him. I can hear the church bells ringing now.

JILL HAWORTH is filming "The Cardinal" in quite a few locations. Boston, Rome and Vienna are just some of the sites where she's been demonstrating her fine acting ability. She appears in the film with handsome young bachelors JOHN SAXON and TOM TRYON. It's understandable why SAL MINEO visits the movie set so often — he's making sure nobody steals his girl, Jill.

The big day for BOBBY RYDELL was April 26. There were twenty-one candles on his cake, signifying that he had reached the age when he could take complete charge of his own financial affairs. At long last Bobby doesn't need a co-signer for his contracts — he can assume all the responsibility himself.

A name to watch in the future is TICO, Amy Records' newest discovery. "Tic" is sixteen years old, has blue eyes and black hair, and is five feet, six inches tall. His recording of "Noise," backed with "Cards of Love," could be a hit.

DEMETRIUS is another new and talented singer. He not only sang his first record, "Hold Back Tomorrow," he also wrote it. Now he's forming a group to back him and is calling it THE GLADIATORS. That's right, Demetrius and The Gladiators.

JOEY DEE has enrolled at the famous Actors Studio in New York City where he'll study acting under Lee Strasberg, Marilyn Monroe's old coach. Joey wants to establish himself as a top film star, and thinks this is the best way to do it.

Uncle Sam finally got VIC DANA. Vic looks handsome in his Air Force uniform, but he leaves his cap on whenever possible; he's still not accustomed to a shaved head.

LITTLE EVA got her first big break in show biz by being Carole King's baby sitter. Carole wrote "The Loco-Motion" for her, and made it possible for her to sign with Dimension Records. After Eva left the King household, her younger sister, ADALIA BOYD, replaced her as baby sitter. Now guess who's recording for Dimension? Yes, you guessed it, Adalia! I hear Eva has a big family, so maybe we can expect a whole dynasty of singers from her clan.

Now that handsome MIKE CLIFFORD has completed his Midwest tour, he is concentrating on the selection of songs to be included in his first album. Mike's many fans have been waiting for this a long time.

THE G.G.'S / Continued from page 13

Then July came and she went off to the Cape for three weeks. When she returned, Dan was escorting Cecilia Merril. They went places together every week or two. At the school picnic in September, Dan got two plates — one for himself and one for Cecilia. He sat beside her, too; they sat a little apart from the rest of the crowd, as though they were separated from the others by a magic ring.

She pressed her pencil firmly against the paper. The point made a black dot. As though it were an exercise in penmanship, she enlarged the black dot, rolling the line around and around until a black ball the size of a quarter grew opposite Cecilia's name. She lifted her pencil, glanced swiftly right and left. They were all intent upon their own ballots. Quickly she wrote "yes" opposite two other names. The balloting was over.

In a few minutes the counting was complete. Claire read off the list of girls accepted. There was a quiet moment, then someone asked, "Didn't *Cecilia Merrill* get in?"

Claire's voice was deadly calm. "She was blackballed."

"Blackballed!" It came from more than one throat.

"Just one, but it was a blackball. If there's no other question, let's get to the plans for the year."

Peggy relaxed. It had been as easy as that.

Faith popped up. "I think we ought to postpone that until next week. Everyone's so busy practicing for the district music contests now. I know *I* am. From sunset to sunup, practically." That brought a jeer.

"I think Faith's right," Jane said. "This is the final week before the contests, and we couldn't do much planning anyway. After all, so many are in the contests, and we've always done well. Last year we even had two entries in the state contest."

It was moved, seconded and the meeting was adjourned. Peggy linked arms with two friends. She wasn't musical, so she didn't have to practice during the coming week. Her brain was already busy selecting and rejecting ideas. The seven new girls would be a big help. They were going to have a wonderful year.

It seemed to Peggy that all of Senior High buzzed about the coming music contests. There were tenor and baritone solos for the boys, soprano and contralto solos for girls, and quartets and trios as well. Adding the piano, the various instrumental contests and the full orchestra, it was no wonder the music contests were of high interest to the whole student body.

It didn't help matters when a mild flu epidemic threatened the school. The best soprano and three boys in the horn section of the orchestra were down. Peggy heard the other girls discussing it, but only as an obligatto to her own thoughts of ideas for the G.G.'s for the coming year. She was made more aware of their talk at the table in the cafeteria. "Cecilia Merrill's out, too," Betsey said morosely.

"Not *Cecilia*," someone exclaimed. "Why, she's our best, by far."

Peggy said, "Everyone has flu. Faith's good at the piano, too. You talk as though we are doomed if Cecilia doesn't play."

"We *will* be doomed," Betsey said. "Faith can't hold a candle to Cecilia. Faith can only play popular stuff. On classical — well, Faith's thumbs and elbows."

"The situation can't be that bad," Peggy said.

The others agreed that it was. Without Cecilia, their chances of winning the piano competition were just zero.

By morning, rumors had begun to fly. Cecilia had a nervous breakdown, or something, though nobody knew why, and nobody'd seen her. Amy and a few of her closest friends had gone to the house, but Mrs. Merrill said she was sleeping. Everyone began to speculate on the cause. There was no unkindness in the speculation; genuine concern was mirrored in the faces of her friends. Someone said Mrs. Merrill hinted of a great disappointment.

"She's to be our entry, it *couldn't* be that," Betsey worried.

"It couldn't be anything her piano teacher said, because the teachers are as concerned as the rest of us," Amy said.

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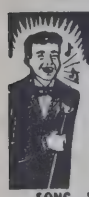

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One of the girls asked tentatively: "She wasn't going steady, was she?" Oh, no; she dated, but she wasn't going steady. It couldn't be a falling out.

But Peggy thought it could be. Dan had given her up. That was it, she decided. And it served Cecilia right, in a way. It showed her how a girl felt when some other girl — well — stole her boy friend. *Stole* was an ugly word; not *stole*, just *took*.

She had some research to do in the library after school. She hurried in, then saw a group of her friends at the farthest table talking in low tones. After school, the librarian relaxed the ban on talk. She hurried toward them.

"They don't think she'll be able to play at all?" a girl's voice asked incredulously.

Dan shook his head. "That's what the doctor said."

"Then we're sunk."

"It isn't just *us*," Dan said. "Think how tough it is for Cecilia — knowing she can't play, knowing we need her." His dark eyes were filled with anguish.

"Maybe the doctor's wrong."

"It's just too bad," Ginny said.

"Then it isn't the flu?" Peggy asked.

They glanced at her, glanced away. "Nothing so lucky as flu," Martha said. "I don't know if it's true, but they say it's because the G.G.'s blackballed her."

Dan pounded the table in sudden anger. "If that's true —"

"I don't know," Martha said hastily. "I'm not a G.G. But I heard the rumor. Cecilia's sensitive. Maybe all real musicians are. I don't know that either. They say she feels she isn't liked, because the girls blackballed her."

"Oh, that's ridiculous," Sally said. "Everybody likes Cecilia."

"She didn't get into the G.G.'s."

"I'd like to punch them in the nose," Dan said, gritting his teeth. "It makes me so *mad*."

Peggy's eyes were intent upon Dan's face. He was worked up, so he couldn't have dropped Cecilia after all. But to get sick because she'd been blackballed — that was ridiculous. "She couldn't take *that* to heart," she said impulsively. "I mean it's not that important."

"It was to Cecilia," Betsey murmured.

"Oh, it's silly. *I* wouldn't cut my throat over *that*."

"Cut her throat!" Dan leaped up, horrified. "She didn't cut her throat!"

"Boys! Girls!" the librarian said. "Please."

"Sorry," Dan apologized. He spoke again in a tense whisper. "What do you mean, she cut her throat?"

"Oh, not *literally*," Peggy said, annoyed. "It's just a figure of speech."

"Well, don't use it again."

The muscles of her face tightened. "All right. What I meant was that *that* isn't something I'd go to pieces over. I mean, I'd —"

"What you'd do, or I'd do, is something else, Peggy," Betsey said. "We're not Cecilia. We can't put ourselves in her place. We're not sensitive or artis-

tic or . . ." she hesitated, then went on. "There's no use trying to explain it. What we should think of now is what we can do."

"If we could just see her," Martha said. "Maybe we could make her see that the school will be hurt if she does not play."

"I don't think it would do any good, Martha. She wouldn't believe it. She'd think she wasn't a good musician either. I know it isn't logical, but Cecilia can't be logical right now; she's too sick, too heartbroken."

"The library is closing soon," the librarian said. "If you've any references to look up . . ."

"Thanks," they chorused, and they scrambled for the shelves.

Peggy gazed at the empty chairs a few moments, then left the library. At first her thoughts were chaotic, but as she walked, they gradually sorted themselves out.

She had been wrong about Dan and Cecilia. In a moment of spite she had brought about a great injustice. She had struck at Cecilia, causing her to become so ill that she would be unable to take part in the music contests. Inadvertently she had hurt the school.

"She shouldn't be so sensitive!" she exclaimed aloud. Then, she realized that if *she* hadn't been super-sensitive to the fancied slight, she would not have acted so rashly.

What could she do? She must do something to remedy the situation. It would be all her fault if the school lost the piano competition. She'd be solely to blame whether anyone else knew it or not.

She rejected one idea after another. She couldn't act without the approval of the G.G.'s. She would have to have Claire Marshall's approval, as she was the only one who could call unscheduled meetings. She went straight to Claire's house. Claire was surprised to see her.

"I want you to call a meeting of the G.G.'s for 8:15 tomorrow morning."

Claire looked blank. "But why?"

"It's important."

"Couldn't it wait a few days? We have a meeting next week."

"That's too late." She would have to tell why. "I think we should take another vote on admitting Cecilia."

Claire studied Peggy's face. After a long time she said, "We've never done a thing like that. If she were accepted, then we'd have one girl too many. We've already informed the others. We can't drop one of them."

"No, of course not. But we could make an exception for this one year."

"I don't know . . ."

"Please." The word seemed to make her throat hurt. "It's for the good of the school."

Claire's gaze came back to Peggy's face. *She knows I blackballed Cecilia,* Peggy thought. "Well," Claire said vaguely, "I don't know how much good it'll do, but I'll call the meeting. That's all I'll do."

"Thanks. I'll stand up and tell them why," Peggy promised.

"You'll have to."

Claire seemed icy in the morning. Peggy had a headache from worry; she felt feverish and half sick. But she stood up when Claire turned the meeting over to her. The girls' gaze promptly swung toward Peggy, their faces curious. A few exchanged knowing looks that made Peggy's cheeks flame.

She was brief. "I think we should take another vote as a service to the school."

"What makes you think the vote will come out differently?" a voice asked.

"I think we've all had a chance to think it over. We know we want what is best for the school."

"*We* thought that way the other day," someone murmured. Peggy colored but ignored it.

"We can do it quickly, writing merely 'Yes' or 'No' on a slip of paper." She was tearing up a sheet as she spoke.

Faith Hemming said, "We haven't taken a vote upon voting."

"We can take a voice vote."

"It's against the rules," Faith went on. "We can't re-vote every time someone changes her mind."

"For the good of the school," Peggy begged. "The music contests . . ."

"The school has entries in every division," Faith said. "The school will be fully represented."

Peggy looked at Faith with loathing.

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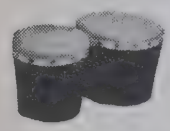
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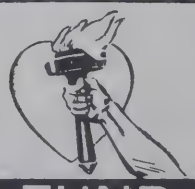
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You contemptible girl, she thought. Faith was a rival in piano. She would rather see the school lose in piano than her rival win. *But who am I to complain?* Peggy agonized. She turned to Claire. "I've nothing more to say." The meeting was adjourned.

All through classes Peggy seethed. *She* was to blame, yet she raged against the group for their stand — against Faith in particular. Perhaps some of the other girls would have taken Faith's side in a vote. They were snobs. They had no right to exist as a group; they were not working for the good of the school.

By the close of the school day she was incensed. She headed for Miss Hardwick's classroom — Miss Hardwick was the faculty sponsor for the G.G.'s. Miss Hardwick looked at her, then got up and closed the door. "Yes, Peggy?"

"Miss Hardwick, you're the sponsor of the G.G.'s. They don't deserve to exist. They should be abolished. You can do it."

"Aren't you a member?"

"That's why I'm asking. I *know.* They — we — are snobs. We're not working for the good of the school. We'll lose the music contest — the piano division, anyway — because of the G.G.'s."

Miss Hardwick studied her desk blotter. "The faculty members have been hearing rumors, but I can't abolish the group. I have no grounds."

"It's a snob group."

"That may well be true. It has been, all along. The group was given this year to prove itself worthy of continued existence. I haven't attended the meetings — you know they're secret. I haven't any real knowledge that warrants its abolition. You see that, don't you?"

She could see Miss Hardwick's viewpoint. Just because she, Peggy, now realized they weren't for the good of the school — *that* didn't change things.

"There's one thing you can do, Peggy."

"Resign?" she asked dully.

"Yes."

"But that won't — won't — make Cecilia well again."

"No. Sometimes things can't be put together again."

She scribbled furiously on a sheet of paper, signed it. "There. Please give it to Claire Marshall."

"You may change your mind."

"No."

There was still one more thing she had to do — harder than anything she had yet done. The G.G.'s were only as good as their individual members; she and Faith had been contemptible. But there shouldn't be an organization that could cause so much unhappiness to those unable to get in. An organization like that worked against the school, not for it.

Her steps lagged when she reached the Merrill home. Mrs. Merrill came to the door. "The doctor said to keep Cecilia quiet."

"I'll only stay a moment. Please."

"Well, just a moment."

Cecilia looked wan propped up on pillows. A book was turned face down on the coverlet. She smiled politely.

Peggy bit her lip. "You'll hate me, Cecilia, for what I did to you. I'm ashamed to say why, but I thought you took Dan away from me."

Cecilia went white. Her eyes widened. "I took Dan? I . . ."

"I know now you didn't, but it's too late. I blackballed you."

Cecilia looked away. "Well, thanks for telling me," she said stiffly. "You didn't need to tell your reasons. No one else did."

"But that's the point — there *wasn't* anyone else. I was the only one. Oh, Cecilia, I'm more sorry than you'll ever know. Please don't be sick any more. It's not worth it. I know — I resigned. Please get well fast. There's no one who can play like you. Please!"

Color surged into the girl's cheeks. "But I haven't practiced for days. I don't know. Were you honestly the only one?"

"Yes, and for the most contemptible reason," she confessed.

"And you resigned? Everyone will know it was *you.*"

"Peggy." Mrs. Merrill stood in the doorway.

"Please, Cecilia, for the school." She hurried out.

Cecilia's voice, stronger now, floated down the stairs after her. "If you could come here, Peggy, I can try. If the school needs me, I'll try." □

GUEST STAR

ANITA BRYANT

EDITOR'S NOTE: Our guest star columnist for this issue is a singer whose busy career takes her throughout America. Whether performing at Coca-Cola shows, state fairs or rodeos, she always answers career questions posed by teens.

From the time I made my first radio appearance when I was seven, the names of New York and Hollywood have sounded almost magical to me. When I became a teen ager, I often daydreamed about going to one of these show business capitals and becoming a star "overnight."

Today, as I travel around the U.S.A., I find many young people who are determined — as I was — to become singers, actors or dancers. In most cases, they also believe that the road to stardom must begin in one of these cities, and I am always happy when I can pass on some of the advice I received from wise parents and more experienced performers.

If you are really sincere about becoming an entertainer, be realistic — about the competition you will face, about your talent and about the many hours, months and years of hard work which lie ahead. If you are honest with yourself, I believe you'll awaken to the fact that New York and Hollywood are inhabited by thousands of young hopefuls who are possibly more prepared for the big break than you are. In fact, if you take a good look around you, you may discover that your own home town is as good as any other to launch a career.

In my own case, I owe much to my home state, Oklahoma. My first audience was a church congregation. This led to guest appearances on radio and finally to my own radio show when I was fifteen. By the time I was seventeen, I had toured the Southwest with Ricky Nelson, was a winner on Arthur Godfrey's Talent Scouts TV Show and had been a runner-up in the Miss America pageant.

My case is certainly not unique! As spokeswoman for Coca-Cola, I constantly meet — and often judge — candidates in talent contests and the America's Junior Miss competition. In talking with them, I have learned that they are preparing for careers in much the same way as I did.

As you may know, my busy schedule takes me often to New York and Hollywood, and both are even more exciting than I once imagined them to be. I like to feel that I have earned the right to work with the talented producers and directors who are responsible for the television programs you view and the recordings you hear.

Although my husband and I live in Miami, Florida, it may come as a surprise to you that I am writing this from New York, where I have been living temporarily for the past three months while I prepare for the latest goal I have set for myself. Because I want to be a good actress when I do my first acting roles later this year, I am studying acting and dancing with the finest teachers in the city. Now I see New York in still another light—as a training ground to prepare me for the stages on Broadway and the movie lots in Hollywood.

To those of you who are planning to spend your lives in show business, I offer the wish that we'll someday meet in Hollywood, in New York or your home town. If it turns out to be those two magic cities, make certain that you are there because you've earned your break!

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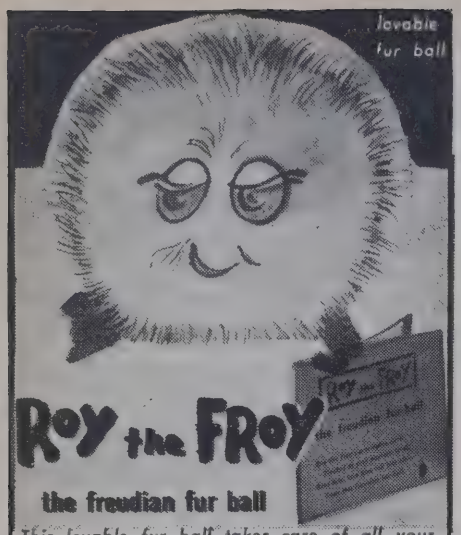

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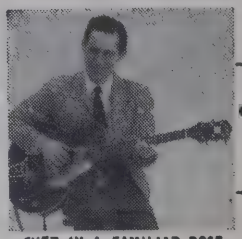

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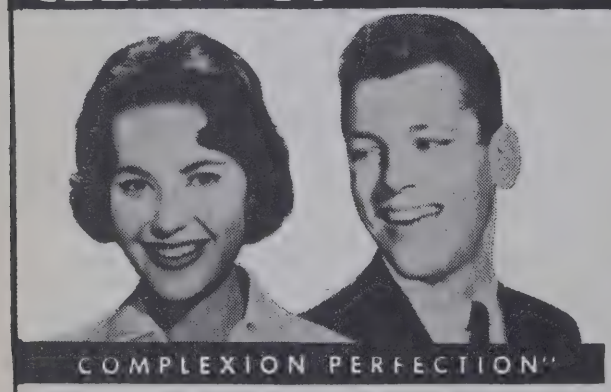

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10. Score 4 points for a.
11. Score 4 points for d.
12. Score 4 points for b, 2 for d.
13. Score 4 points for c, 1 for b.
14. Score 4 points for d.
15. Score 4 points for d.
16. Score 4 points for b.
17. Score 4 points for b.
18. Score 4 points for c.
19. Score 4 points for d.
20. Score 4 points for a, 1 for b.
21. Score 4 points for c, 2 for b.
22. Score 4 points for d.
23. Score 4 points for c, 2 for d.
24. Score 4 points for a, 2 for c.
25. Score 4 points for c.

RATING

If YOU SCORED:

90-100 You must be one of the best-liked teen agers in town, for you're certainly one of the friendliest. Continue the way you are and you're sure to be popular.

80-89 With just a little extra effort you can earn the accolades of the group above. You're so close — come on, isn't it worth a try?

65-79 You've got a lot of company in this scoring bracket, but you should try taking the initiative more often. You'll undoubtedly like the results — and so will others.

50-64 You're missing the boat and failing to put your personality across. You are either shy and self-conscious or you're just thoughtless about the feelings of others. Analyze the reasons for your lack of friendliness — then get to work.

0-49 Want to be a hermit? Keep on this way and you will be. People aren't really that bad. They won't bite. Give them a chance — and give yourself one, too.

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Occupation_____ Age_____
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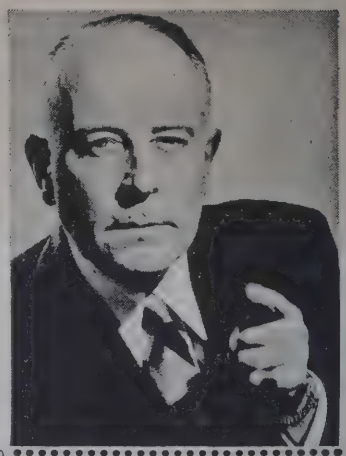
Accredited by the Accrediting Commission of the National Home Study Council

GIVE ME JUST ONE EVENING and I'LL TEACH YOU TO HYPNOTIZE EASILY !

Hypnotize others quickly, safely---perform any known HYPNOTIC FEAT with EASE! Amaze friends-Exert your Hypnotic Power over others - Be POPULAR and WANTED!



YES, it's true! You can hypnotize easily so QUICKLY and simply you'll be amazed! And it doesn't take special talents or long months of study. The very first day you receive this miracle GUIDE TO HYPNOTISM you'll be able to perform wonders that will astound everyone. It's that SIMPLE.... WHEN YOU KNOW HOW.

Imagine the thrill of being able to EXERT YOUR POWER OVER OTHERS. You'll be the center of attraction at parties or work. You'll be able to make others do your bidding...perform and entertain with feats that have baffled millions for years. And you'll do these wonders with EASE. For, Hypnotism is no longer a secret miracle of science but a POWER anyone can exert over another..when you know how!

25 MIRACLE LESSONS

HOW TO HYPNOTIZE
New Simple Technique

HOW TO AWAKEN SUBJECT

THE POST-HYPNOTIC SUGGESTION
How to make others do your bidding after they are awakened; hypnotizing by telephone..

HOW TO GAIN MAGNETIC NEW PERSONALITY

MESMERISM
Quick technique for hypnotizing.

MAGNETIC HEALING
How to stop pain. Much surgery is performed by Hypnotism.

HOW TO HYPNOTIZE FOR MONEY

CURING BAD HABITS
End sleeplessness, stop smoking, lose weight, etc.

POWER OF SUGGESTION

HYPNOTIZE YOURSELF

MAGNETIC INFLUENCE
Control others.

HYPNOTIZING CROWDS

HOW TO ENTERTAIN

MIND READING

HYPNOTISM IN BUSINESS

and much, much more is covered!

Palmer-Jones Publishers Dp. 308
285 Market St., Newark, N. J.

SIMPLE SECRETS REVEALED AT LAST

For years the knowledge of how to produce hypnotic sleep has been so well guarded that only a few have mastered this art. But now the veil of secrecy has been lifted and the innermost SECRETS and techniques revealed for the first time. The fact is that Hypnotism is a scientific fact that anyone can learn. Once you know these secrets and methods you can bring about this strange and wonderful control that has only been used by doctors, psychiatrists and entertainers in the past. Yes, now this remarkable phenomena will be yours to use for pleasure, self-development and countless other benefits.

YOU CAN PERFORM ANY HYPNOTIC FEAT!

First, you must understand that what another person does with Hypnotism, you can also do. There isn't anything anyone has ever done with this art that you cannot do! YOU can make people cry, laugh, shout, stop smoking, recall childhood memories, act like an infant, make water taste like vinegar, get folks to sing, dance ...do a 1001 things they would never do when not UNDER YOUR POWER. And the most amazing thing of all is --- HOW EASY IT IS TO DO!

SO EASY TO MASTER!

Here at last is the most perfect, complete and easily-learned course on Hypnotism ever written. In three short, simple chapters you learn the hidden secrets of Hypnotism and how to work this scientific miracle. No long, technical, mumbo-jumbo explanations are given. The entire 25-lesson Guide to Hypnotism is written in plain, SIMPLE language that anyone can understand. After the third lesson you are able to begin performing countless techniques and powers clearly explained in the next 22 lessons. You'll learn how to cure bad habits in yourself and others, how to BUILD PERSONAL MAGNETISM, SLEEP without drugs, use Hypnotism to help STOP PAIN, stop smoking, BUILD WILL POWER, LOSE WEIGHT, IMPROVE YOUR MEMORY and so much more. And you'll learn how to MAKE MONEY with your new power by entertaining at parties, lodges, club meetings, etc. Truly, this knowledge will give you a New SURGE of CONFIDENCE and POWER unlike any you have ever known!

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How often have you wished that you could EXERT a MAGNETIC POWER and INFLUENCE OVER OTHERS? Get people to respond to your every command..win respect, admiration and envy from both men and women! Well, DREAM NO LONGER. It's all possible through the secret, magnetic power of Hypnotism. You'll not only be MASTER OVER OTHERS but also yourself. You can BUILD A STRONG, MAGNETIC PERSONALITY through Self-Hypnotism. You use Mesmerism to READ the MINDS of others and Plant YOUR Thoughts in their minds. You can direct your-self to ACCOMPLISH anything, as easily as you can command others. You have the power to accomplish your innermost dreams.

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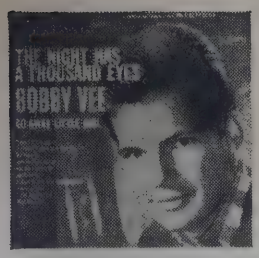
LIVELY LISTENING record album reviews



THE NIGHT HAS A THOUSAND EYES presents Bobby Vee, one of the most popular—and consistently outstanding—of the young vocalists, in a selection of twelve pop tunes. The title song and "Go Away Little Girl" are familiar to music fans, but little-known tunes such as "You Won't Forget Me," "Theme For a Dream" and "Dry Your Eyes" are also included. As rendered in the singer's golden-voiced manner, they emerge as top prizes in this swinging Bobby Vee package. Liberty LST-7285

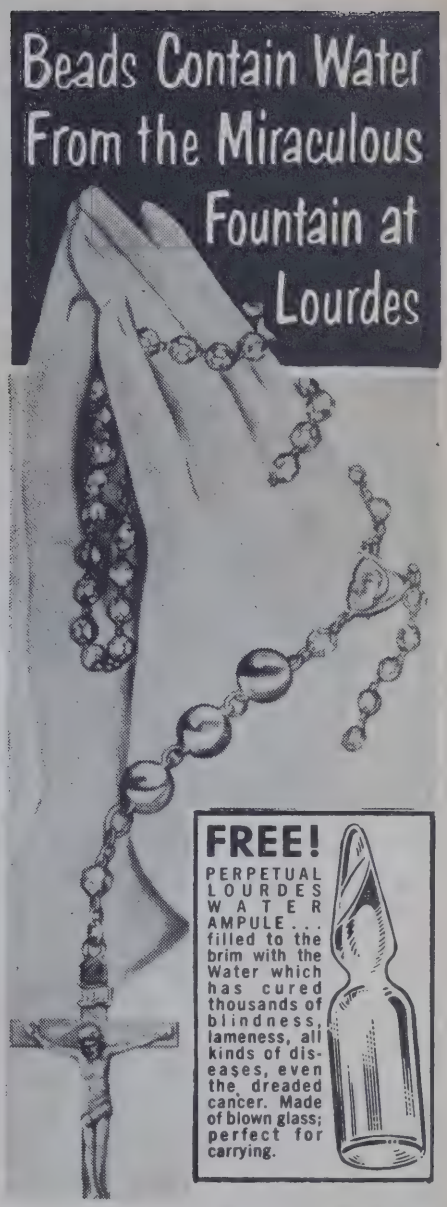
CONNIE FRANCIS/FOLLOW THE BOYS includes the songs the star performs in her latest film, plus six other tunes especially chosen to sustain the mood of a summer holiday in Europe. Connie sings "Tonight's My Turn," "In Your Arms" and "On a Little Street in Venice"—tunes which project the fun and excitement of a vacation festival. One of the most melodious selections is a soaring ballad, "For Every Young Heart," the moving song which takes its title from her book for teens. MGM E/SE-4123

SESSION ONE — THE YEOMEN presents America's youngest folk group singing a rousing selection of guitar, bass and banjo melodies. The teen age quartet certainly knows the meaning of musical excitement. The vocal harmonizing on this premier album is superb, and the instrumentation on such songs as "Rock Island Line," "Corey, Corey" and "Green Pastures" conveys a youthful exuberance too often lacking in other folk groups. This album is a must for all folk music fans. Mercury SR-60771

THE BEST OF TIMI YURO offers twelve examples of the young singer's extraordinary vocalizing. Her artistry is expressed in a wide selection of love songs including the poignant ballads "Just Say I Love You" and "Hurt," and the lively rhythm numbers "If I Never Get To Love You" and "Insult To Injury." The tunes, all beautifully orchestrated, reaffirm the fact that in this age of middle-talent singers Timi Yuro and her recordings are worthy of high praise. Liberty LST-7286

FINK ALONG WITH MAD is Alfred E. Neuman's idea of a joke. He belches through a stirring version of "It's A Gas," and has his cronies belt out such all-time rhythm "classics" as "When The Braces On Our Teeth Lock" and "Loving A Siamese Twin." The point of the disc — that most rock 'n' roll song lyrics are just so much waxed madness anyway — is ably demonstrated by tenor Mike Russo who sobs out the ballad "I'll Never Make Fun Of Her Mustache Again." The result is fun. Bigtop 12-1306

TEEN AGE TRIANGLE combines the song stylings of popular performers James Darren, Shelley Fabares and Paul Petersen. They sing four tunes apiece, some of which were formerly hit singles. Darren has the best representation, including "Her Royal Majesty" and "Gidget." Fabares excels with "Johnny Angel" and Peterson with "Lollipops and Lovers." The individual contributions of these three teen favorites add up to well-paced, sure-fire entertainment. Colpix CP 444



Imagine — holding in your hand, touching with your fingers, SEEING WITH YOUR OWN EYES — water from the miraculous Fountain at Lourdes, *permanently sealed* in transparent rosary beads! The 2nd, 3rd, and 4th (Hail Mary) beads of this unusual new rosary actually contain water from the miraculous spring created by Holy Mary! This is the same water that has helped thousands of the sick, the lame and the blind to get well. The Rosary itself is beautifully crafted with flame-polished simulated beads and has brilliant plated cross and chain. Exquisitely packed in plastic jewel gift box on royal blue velvet. Choose Diamond Clear — Sapphire Blue — Ebony Black or Pearl beads. Send no money! . . . pay only $2.98 each (plus COD charges) on arrival. Or save money and send $2.98 each now!

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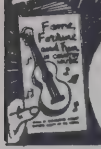

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answers to your questions

Beauty Bonus

Q I have a very round face. No matter how I change my hair, it always seems to make my face look rounder. What kind of style do you suggest?

A **A round face usually looks best with fairly short hair. Keep the style simple and close to the sides of your face, and fluff it up high on top. It is best to avoid bangs, as they usually make a round face seem rounder.**

Q I am only about five pounds overweight, but I sit on all of it. Can you recommend some exercises which are good for reducing the "rear end?"

A **Two of the best we know for this region are as follows: 1. Sit on the floor with your back straight, legs outstretched together, hands on hips. "Walk" by moving one leg then the other forward a few inches at a time. 2. Sit Indian-fashion with the soles of your feet together and your hands on your ankles. Keep your back straight and rock from side to side. Do each of these exercises for about five minutes every day and you should see a definite improvement in a few weeks.**

Q I have very blonde hair, blue eyes and a fair complexion. Everyone tells me I should wear pink lipstick, but it makes me look washed out. Wouldn't another color be better for me?

A **Pink is usually best with light coloring but it should be a bright, vivid pink instead of a pale pink. If you still look washed out, you might try a light raspberry red.**

Q I have very oily hair and wash it every other day. My mother says this will ruin my hair. Is she right?

A **Not necessarily. The only harmful result of frequent washing is it dries out your hair. And since your hair is oily to begin with, go ahead and shampoo it as often as it needs it.**

Q I have fairly long eyelashes, but they are so straight you can hardly tell they're there. I tried using my friend's eyelash curler once, but it pulled out half my lashes. Is there another way to make straight eyelashes more noticeable?

A **Applying mascara with an upward stroke helps to curl your lashes, but you can get better results with an eyelash curler if you use it right. Just be sure you open the "lips" of the curler fully before trying to remove it from your lashes.**

Q I am 5'9" tall and extremely short waisted. Is there anything that will make me look better proportioned?

A **Current fashions are excellent for concealing this problem for they feature relaxed and loose-fitting waistlines. Low waistlines, narrow belts and princess style dresses are also flattering. You should avoid high waistlines, wide belts and fully bloused tops.**

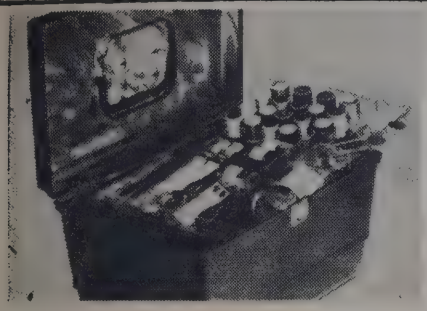
Q I am embarrassed to hold hands with my boy friend because my hands always perspire and feel sticky. Is there any way to prevent this?

A **Perspiring hands are a sign of nervousness. The best way to avoid this problem is to make a special effort to be calm and relaxed. You can also try spraying your hands with cologne. The alcohol in it will help the perspiration to evaporate, while making your hands smell nice as well.**

Q My hair never seems to shine like that of some of my friends. Is there something I can put on it which will make it shine?

A **Lustrous, shining hair is always healthy hair. You can make your hair healthy by giving it that 100 strokes with the brush every night. Hair dressings, especially those which contain lanolin, are helpful for adding highlights to dry, dull hair. And you can also brighten your hair by using a semi-permanent hair coloring on it.**

GIFTS OF THE MONTH



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Made by famous Stuart M. Lerner Inc. Big (14⅛" x 9¼" x 8") sturdy styrene chest holds all sewing needs. Large removable tray with 10 compartments. Recessed handle folds in when not in use. Choose crystal, red, tortoise shell, pink. **$6.95**

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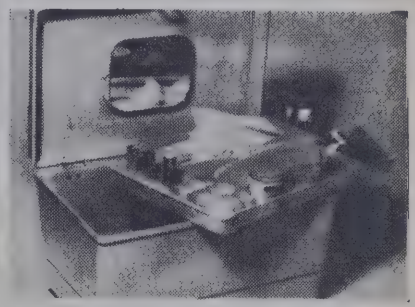

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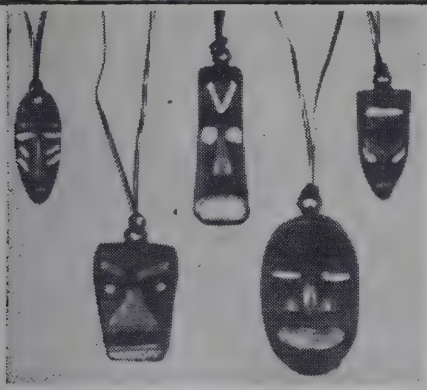

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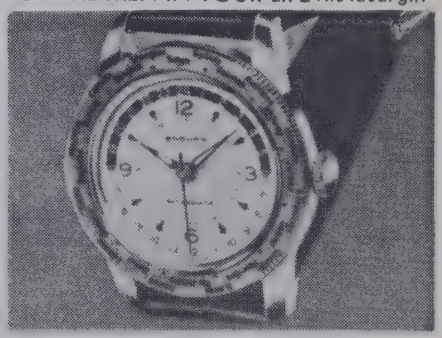

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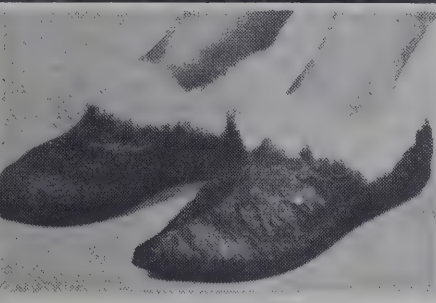

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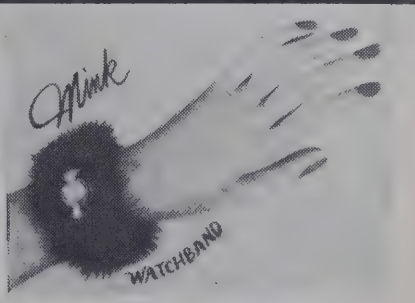

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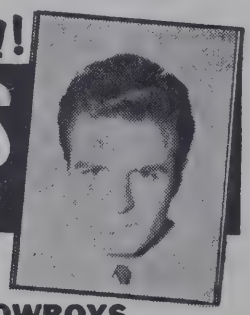

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A PACKAGE OF LOVE
Continued from page 25

cellar. Jimmy had had two hard tests to study for that week and couldn't do it himself then, but maybe Mr. Brown still needed someone to do the work.

Mr. Brown did. Jimmy started on the cellar right after dinner. For almost three hours he moved, pushed, pulled, piled, swept and sweated until the cellar was spotless and he himself was as black as a chimney sweep. The job earned him a dollar an hour. So now he had $13.

"Do you know anyone else who wants work done?" he asked Mr. Brown as he washed up. "I have to earn some extra money."

Mr. Brown scratched his head. "Come to think of it, I could use you some more myself," he said. "The missus hasn't been feeling too good, and I've got too much trouble with my back to do hard work. You wouldn't be above scrubbing floors, would you?"

"Try me," Jimmy said promptly.

He worked the next two nights for the Browns, scrubbing and waxing floors, washing windows and doing other heavy cleaning. He did such a good job Mrs. Brown recommended him to one of her friends. So he scrubbed and waxed some more. Never thought I'd be doing women's work for anyone but Mom, he thought, and decided women's work was no cinch.

But finally he had the rest of the money for Lois' present. He could hardly wait to go and pick it out. At last he could give her something special.

But it was not to be. During the night his mother became ill again, and Jimmy had to call the doctor. After paying for his visit and the medicine, Jimmy was back where he started — with only the $10 he had saved. And tomorrow was Lois' birthday.

On his way to the grocery the next day, he walked dejectedly past the jewelry store, then turned back. There were some new watches on display in the window. Behind the window there was just a low railing. A thought struck. The jeweler would never know.

Continued on page 63

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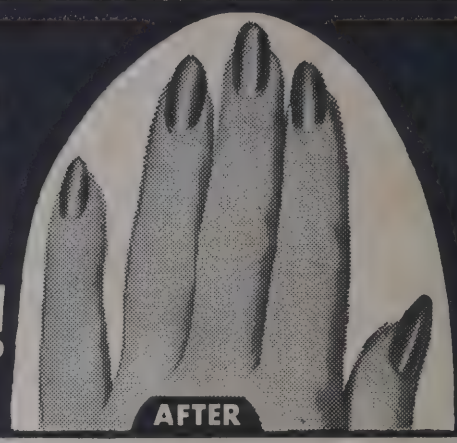

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Too many people went in and out of the store all day. All he had to do was to get Mr. Zuckerman to turn his back for a few seconds.

Almost as though a strange force propelled him, Jimmy went into the store, unfastening his own cheap watch. His heart was pounding. Mr. Zuckerman looked up from his work bench in the rear and came forward. Jimmy stood close to the show window and put his watch on the counter.

"It's losing time," he said. "Would you look at it?"

"You'd better leave it to be regulated," the jeweler said.

"It's only losing about three minutes a day. Couldn't you tend to it now?"

Mr. Zuckerman hesitated, then shrugged. He took the watch and walked away to the bench in the rear. Quickly Jimmy bent over the window railing, scooped up a tiny gold watch and slipped it into his pocket. His heart was pounding fiercely. He walked to the back of the store and stood watching the jeweler.

Mr. Zuckerman handed him his watch. "It probably won't be really accurate. You should leave it here for a thorough going-over."

"That's all right," Jimmy said. "What do I owe you?"

"It was nothing. Forget it."

"Thank you very much," Jimmy said and started walking out of the store. He wanted to run — all his muscles ached to run. He looked over his shoulder at Mr. Zuckerman. The jeweler was already back at work, bent over his bench, picking up something with tweezers.

Outside, Jimmy quickened his pace. His heart was still pounding. But it was done. He had the watch! Lois would be delighted.

He slipped his hand into his pocket. Resting there, the watch felt as heavy as lead. He slowed down. His feet, he suddenly realized, felt strangely like lead too. He stumbled, caught himself and went on. Again he stumbled.

He paused, breathing hard. A sick feeling was creeping over him. The enormity of what he had done hit home. It was a stolen watch. He would always know that Lois was wearing a stolen watch — one that *he* had stolen.

He took a long, deep breath. He swallowed to get the lump out of his throat, but it wouldn't go. Then, turning, he started back to the jewelry store.

Mr. Zuckerman looked up from his bench as the doorbell chimed.

"It's only me," Jimmy said, praying that the jeweler would remain where he was. "I came back for something I dropped." He pretended to scrutinize the floor. "Ah, there it is."

The jeweler smiled and turned back to his work. In a moment the gold watch was back in its place in the window. Jimmy's pocket was light again — and so was his heart.

"Mr. Zuckerman?" he called.

The jeweler looked up and seemed surprised that Jimmy was still there.

"It's my girl friend's birthday," he said. "Do you have something nice for about $10?"

He realized he was trembling and perspiring. Big drops ran down his forehead. Mr. Zuckerman peered at him.

"Are you all right?" he asked.

"Sure. Just hot. How about a gift?"

Mr. Zuckerman smiled. "I have a little beauty for $9.95." He brought out a heart-shaped gold locket on a chain. Jimmy fingered it gently.

"It's nice. I guess I'll take it." He added, "Maybe I can get her a watch some other time later on."

"Ah, yes . . . you did ask me about watches," Mr. Zuckerman said. "I remember now. Hmmm." He snapped his fingers. "Of course! I have just the thing for you, young fellow."

He went to the show window, leaned over the railing and picked up the very watch that had seemed like lead in Jimmy's pocket only a moment before. The jeweler smiled triumphantly.

"I put this up for sale just this morning. I can let you have it for $10. It was left for repair months ago and never picked up. A beauty, eh? And I'm charging just for the work I put into it. Ah, I can remember when I was your age, wanting to buy my girl a fine present."

Jimmy's heart started pounding again — but in a different way. He couldn't utter a word. All he could do was nod and quickly press the money into the jeweler's hand before he changed his mind. He'd come back later and thank him. He was afraid that if he tried to speak now, only tears would come.

It happened as he knew it would. That evening, Lois untied the package, saying excitedly, "Oh Jimmy, what can it be?" When she saw the watch, she looked at him for a long moment, so overwhelmed that she was unable to speak.

But her shining eyes told him more than words. In fact, they looked as happy as the feeling in Jimmy's heart.

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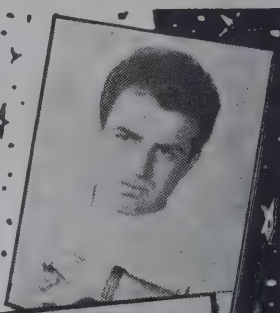

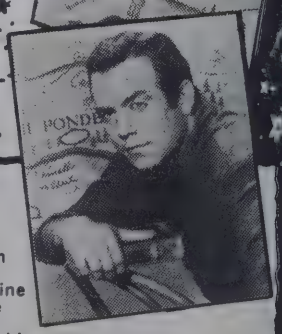

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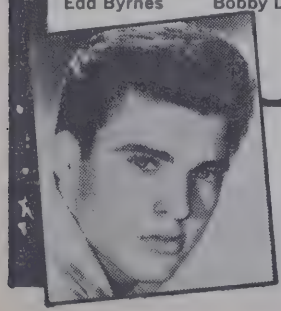

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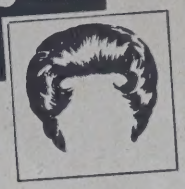

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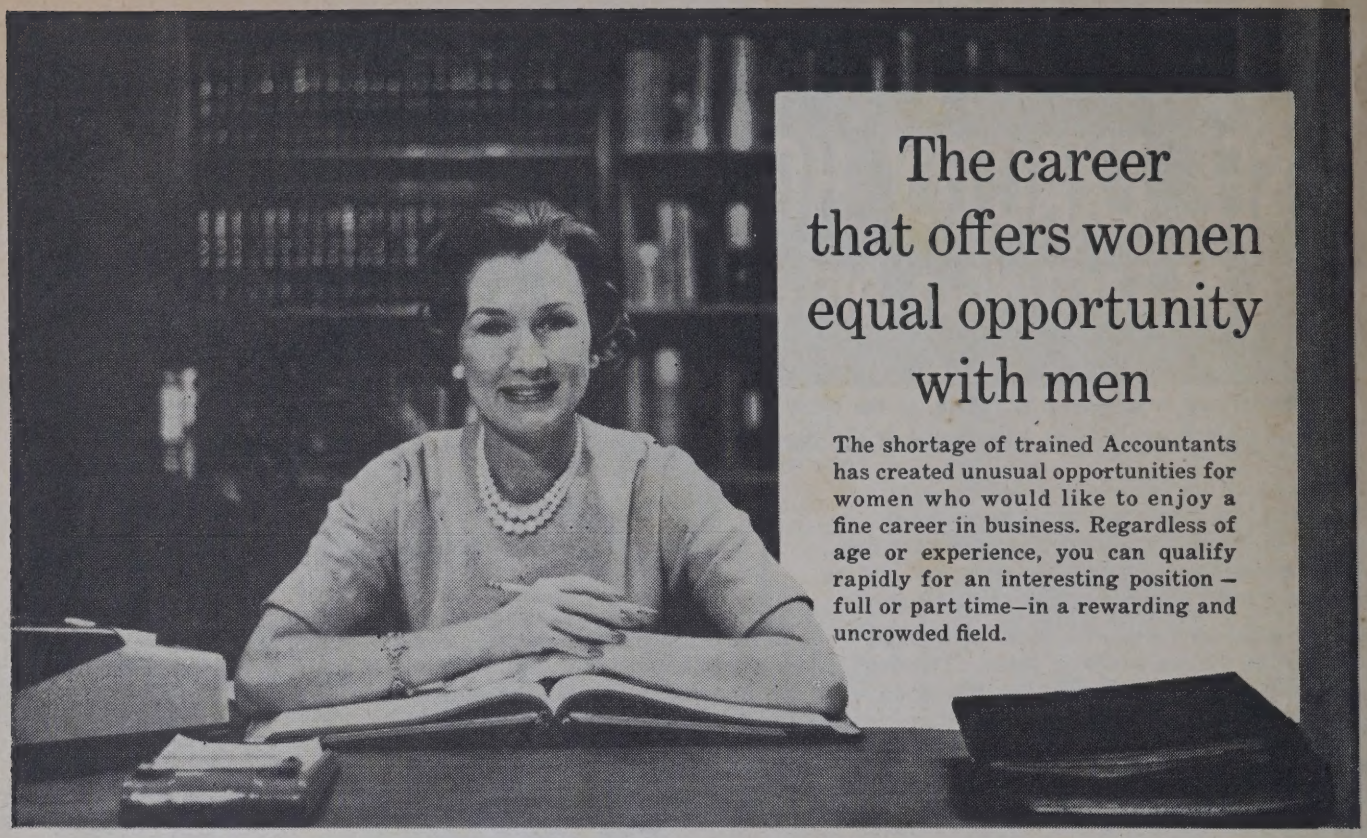

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62. Georgia On My Mind
63. Blue Angel
64. Stay
65. Artificial Flowers
66. Poetry In Motion
67. Wonderland By Night
68. Ruby
69. Good Luck Charm
70. Slow Twistin'
71. Johnny Angel
72. Sherry
73. It Might As Well Rain Until Sept.
74. Venus In Blue Jeans
75. Your Nose Is Gonna Grow
76. Hully Gully Baby
77. Patches
78. When My Little Girl Is Smiling
79. Dear One
80. Ginny Come Lately
81. Blue Tango
82. Will You Love Me Tomorrow
83. Rubber Ball
84. Angel Baby
85. Emotions
86. Wheels
87. Baby Sittin' Boogie
88. Where The Boys Are
89. Good Time Baby
90. Pony Time
91. I Don't Want To Cry
92. Please Love Me Forever
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94. Once Upon A Time
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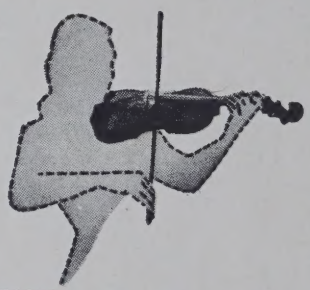

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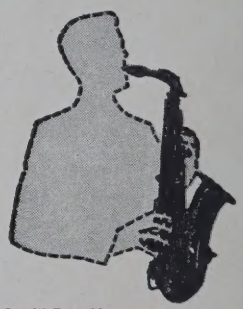

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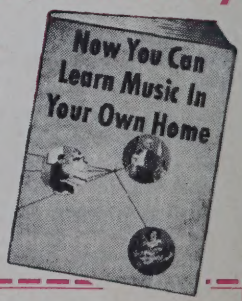

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